Boston Reserve Closet

No* 3079A.68

Boston Public Library.

K 1782

PAMPHLETS.

Museum of fine-arts.

BOSTON PUBLIC LIBRARY

ACCESSION NO. 244,216

ADDED Mar. 17, 1874

CATALOGUED BY

REVISED BY

MEMORANDA.

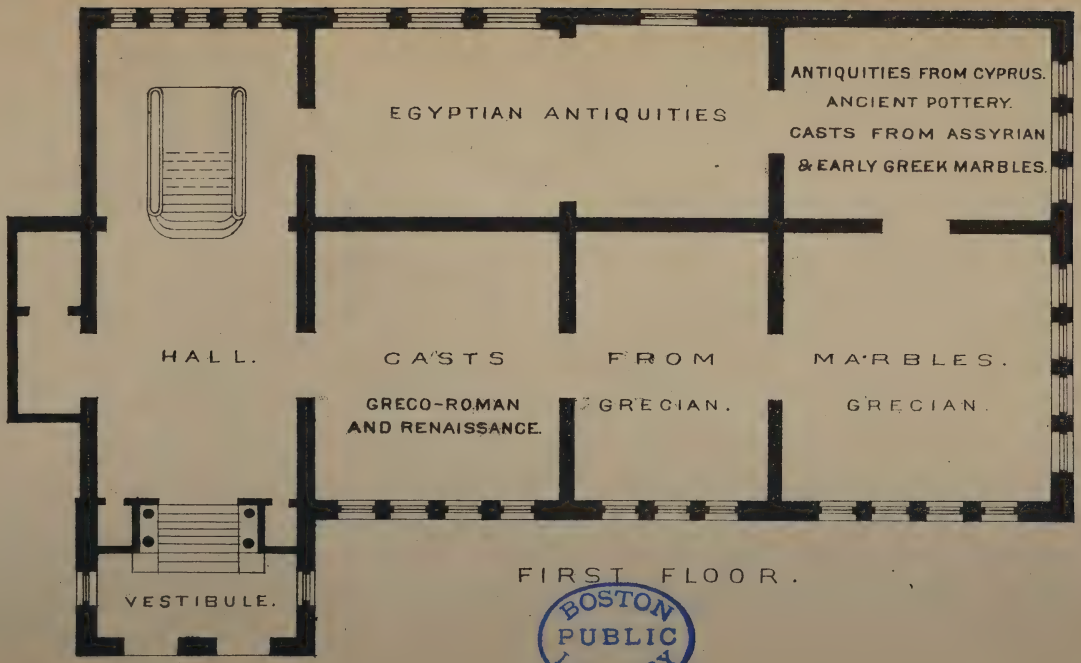
MUSEUM OF FINE ARTS.

CATALOGUE

OF THE

FIRST FLOOR.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1878.



FIRST FLOOR.

BOSTON PUBLIC LIBRARY

MUSEUM OF FINE ARTS.

CATALOGUE

OF THE

FIRST FLOOR.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1878.

6333

844,216
Mar. 17, 1954
* 279.68

MUSEUM OF FINE ARTS.

The Sculpture is arranged in chronological sequence, beginning at the Egyptian Room.

EGYPTIAN ROOM.

EGYPTIAN ANTIQUITIES—THE WAY COLLECTION.

THE Way collection of Egyptian antiquities was formed in Egypt by the late Mr. Robert Hay, of Linplum, East Lothian, Scotland, between the years 1828 and 1833. It was sold after his death, and was presented to the Museum in June, 1872, by Mr. C. Granville Way, of Boston.

The following quotation from a letter written about the collection by Mr. Samuel Birch, Curator of the Egyptian antiquities at the British Museum, is here inserted, as showing his high appreciation of it, and as offering a concise description of its contents.

Mr. Birch writes: "The Hay Collection comprises numerous specimens of each division of Egyptian antiquities, illustrative of the arts, manners, and civilization, and of the Pantheon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects, such as scarabæi, amulets, sepulchral figures, canopic

A fuller catalogue of this collection will be prepared. The present is intended only to point out the more interesting objects.

vases, stamped cones, and the usual specimens found in Egyptian collections. It is such a collection as the British Museum would gladly have purchased before it was provided with Egyptian antiquities of the smaller kind."

Several fine pieces of sculpture have recently been added, the gift of the Hon. John Amory Lowell, Miss Lowell, and the heirs of the late Francis C. Lowell. They were collected in 1835 by the late John Lowell, founder of the Lowell Institute. They date from the XVIII and XIX dynasties, between 1700 and 1300 B. C.; and it is to this period, probably, that the finest of the mummy cases and a large portion of the objects in this Museum belong.

It was the period of Egypt's greatest magnificence, though its art had sensibly fallen away from the truth and simplicity that had characterized it in the days of the pyramid builders (between 4000 and 3000 B. C.). None of the art of that day, excepting, possibly, one piece of stone cut in relief (Case S), is to be found in this collection.

After the conquest of Egypt by Alexander, B. C. 332, Egyptian was to a slight degree influenced by Greek and afterwards by Roman art; an instance is given in the painted mummy coverings of Case E. Later yet, Christian symbols began to appear, as may be seen upon some of the terra cotta lamps of Case V.

In the centre of the room are two cases containing MUMMIES. Other mummies, with their coffins, are ranged against the wall.

The immortality of the soul was a fundamental doctrine of the Egyptian religion. It is probable that, after a long period of probation, the soul was expected to return to the body, and hence originated the habit of embalming. This custom has obtained among other people, but has nowhere been held in such esteem, or carried out so perfectly, as with the Egyptians.

There were various methods of embalming, according to

the taste and wealth of the friends of the deceased. That it was done with skill is attested by the preservation of these bodies for over three thousand years. During the process the viscera were taken out, and after a careful preparation were either returned to the body or placed in four jars such as are displayed above the wall cases. After embalmment the body was wrapped in bandages of fine linen, which in some instances have measured over one thousand yards in length. The bodies in these cases have been unrolled, but specimens of the very careful method of bandaging can be seen on the mummies of animals in Case C. Among these bandages, and but rarely immediately against the body, were placed numbers of amulets and emblems, such as may be seen in Cases K and L; often they were of gold or silver. To get at these a mummy is generally unrolled and searched as soon as found. After bandaging, it was placed in a stiff form or cartonage, made of linen cloths, cemented and tightly pressed together and fitted to the body while yet moist. The cartonage was then gayly painted.

The body thus enveloped was placed in one or two coffins, specimens of which, in wood, can be seen against the walls. Sometimes these coffins are of stone — sarcophagi; fragments of the lid of one may be seen on the floor.

The faces on the cases and cartonage, when of women, are painted yellow; of men, red.

CASE A:—

No. 1 is a fine specimen. MUMMY OF ANCHPEFHIR, A LADY OF RANK, face gilt. On the second line beneath the hands is a double picture of the deceased pleading her cause before Osiris, who sits as judge, holding his emblems of dominion, the crook and whip. She is supported by Truth, wearing her ostrich feather. A large portion of the Egyptian Pantheon is displayed beneath. Near the feet, on the right, is Hathor in her sacred tree, pouring out to the deceased the water of life.

The inscriptions at the sides have been translated by Pro-

fessor Paine. One of them reads: "O Sun! when thou goest forth, beautiful out of the East, beating down with thy rays upon the twin lands of Egypt, ah! give thou to this lady thy beams, making thine eyes to hover over her, and when thou guidest thy barge into the presence of Osiris give thou the waters of Anres to Anchpefhir."

The two wooden cases of this mummy are placed against the wall on the right; the outer lid is wanting.

CASE B:—

No. 4, another fine specimen. It is of a man, bearded. Its inner coffin, a fine piece of work, though injured, stands between Cases F and G. On the left on entering stands a mummy in its cartonage, in both of its cases. The lid of the outer case on the right, of the inner on the left. Through some accident the painting of the cartonage is obscured by melted bitumen.

CASE C:—

MUMMIED HEADS, SKULLS (one of these half filled with bitumen). A MUMMIED HAND, delicate, well preserved, with a ring on the fourth finger. MUMMIES OF ANIMALS; of the cat, dog, cynocephalus—ape, hawk, ibis, etc.

CASE D:—

FRAGMENT OF A MUMMY CASE with nine lines of very finely-executed hieroglyphics. The mummy is represented as laid on a funeral bier; above hovers the figure of a bird with human head, representing the soul returning to reanimate the body. Beneath are the four vases, such as are seen above the case, to hold the viscera.

Other fragments of coffins, cartonage, etc.

CASE E:—

Pieces of MUMMY CLOTH of various dates and quality, some inscribed with hieroglyphics; the painted ones of late date. A fine specimen of the ROBE OF JUSTIFICATION,

represented on the wooden tablet, No. 548. It is over sixteen feet in length by six feet nine inches wide, with a fringe. It was supposed to be worn in the trial after death, before Osiris.

A LONG MITTEN, with a blue border, a piece of fine linen fabric.

A BEAD NET-WORK containing a human face, a winged scarab, a winged deity, and the four genii, once placed on a mummy of the XVIII dynasty.

CASE F:—

FACES FROM MUMMY CASES; others are suspended on the wall near by. The expression of some is excellent. One in hard wood, with glass eyebrows and eyes inserted, gives the pale brown complexion of the modern Egyptian. This is of admirable execution, perhaps a portrait.

FIGURES OF HANDS from mummy cases; of BEARDS; two show the mode of plaiting in shape of the letter J.

FIGURES OF THE SOUL, a bird with human head.

Set of the GENII OF AMENTI, in wax. The human-headed was Amset, the carpenter; the monkey-headed, Hapi, the digger; the jackal-headed, Duamatef, the painter; and the hawk-headed, Kebhsenuf, the bleeder. These little figures were, perhaps, put inside the body.

Various PECTORAL TABLETS placed on the chest of a mummy.

Figures of MUMMIED HAWKS.

CASE G:—

A number of SEPULCHRAL CONES AND CYLINDERS OF BRICK with hieroglyphics. Some of these may have served as stamps for the seals put on doors of granaries, etc., as at the present day in Egypt. Others probably marked the spots where bodies were placed. While the richer were buried in rock-cut tombs, immense numbers of the poorer classes were placed in the débris at the foot of the hills, and here these cones are found in great profusion.

PAPYRI. Only fragments of Egyptian manuscripts can here be shown. They are portions of the Funeral Ritual, or Book of the Dead. A vignette on one shows a mummy drawn on the funeral sledge, with a woman weeping over it. A modern specimen of the papyrus reed simply sliced, without preparation, is also shown. Also several of the reeds grown in this city.

CASE H:—

FUNERAL TABLETS, placed in the tombs, generally inscribed with the name of the deceased and an enumeration of his gifts, with prayers to Osiris, etc. The suppliant usually stands before an altar on which is placed a lotus flower and other offerings. Behind the altar, one or more deities. Osiris, 541; Osiris and Isis, 548; Osiris, Isis, and four Genii of Amenti, 543 and 544. The suppliant often wears the white robes of justification, No. 548, a specimen of which can be seen in Case E.

550 is of better workmanship; here the offering is made by a priest wearing his robe of office, a leopard-skin. Half only is preserved.

CASES I and J:—

MUMMY FIGURES in stone, terra cotta, and porcelain. These are found in great numbers in the tombs, placed there, perhaps, on the day of the funeral by friends and relatives. They represent the deceased with legs and arms swathed, as when mummied after death. Generally an extract from the Book of the Dead is inscribed in front; often the name and occupation of the deceased. The dead carries in either hand a hoe and a pick, and over his shoulder a bag of seed (one figure is turned to show this). Part of the work of his time of probation in the after-life was to cultivate the fields. 706 is worthy of examination, — a mummy figure of the style of the XIX dynasty, the face lost. Beneath the crossed hands is a figure of a bird with human head. It is emblematical of the soul, either just leaving, or returning to reanimate the body.

CASE J:—

MUMMY FIGURES, in wood, answering the same purpose as the stone and porcelain. Often they are gayly painted. Some are placed on pedestals on which also the wife kneels before her husband, No. 411. Often in cavities in these pedestals, Nos. 414, 415, etc., were placed papyri. Nos. 381 to 387 were found in the tomb known by the name of Belzoni's, being that of Seti I (Oimenepthah), and bear his cartouch (1458 B. C.). Those with aprons carved in folds generally date from the XVIII or XIX dynasty. By one is placed a lock of hair found with it in the tomb.

ABOVE THE CASES:—

A NUMBER OF SEPULCHRAL VASES, intended to hold the viscera of the person in whose tomb they were placed. A complete set consists of four, the covers bearing the heads of the four Genii of Amenti (the Egyptian Paradise), human, of the ape, jackal, and hawk. They are inscribed with the name of the deceased and of the genius protecting the special organ embalmed within. A fine set in alabaster is placed over Case H. It dates from the time of Aphries, the Pharaoh Hophra of Jeremiah, 590 B. C. The covers are in this set all human-headed.

CASE K:—

DIVINITIES. — The figures of divinities are named in the case. Especially worthy of notice for beauty of execution, are the figures of Isis and Ma (Thmei), in lapis lazuli, and of Amun in porcelain.

AMULETS, EMBLEMS. — These are found in great numbers in the mummy coverings; most of them are in porcelain, others in cornelian, lapis lazuli, and other stones. The name and significance are given.

FIGURES OF ANIMALS. — Of the monkey, ram (one with four heads), cat, bull (some tied up for sacrifice), crocodile, hawk, pig, lion, dog, frog, rabbit, of fish, of the Phœnix, hedgehog, scorpion, and calf.

CASE L:—

SCARABÆI.—The common beetle, from the very curious method in which it lays its eggs, became with the Egyptians a favorite symbol. Taking a morsel of mud or dung, and depositing on it her eggs, the beetle then fashions it into a perfect sphere, and pushing backwards, rolls it to a hole, where she buries it, leaving the sun to hatch the eggs into life.

The Egyptians supposed that there was no female, that it was the male insect solely thus reproducing his kind. Hence, it became the symbol of Creative Power,—of the world holding the seeds of life, and of the sun.

Scarabs are found in the tombs and among the ruins in immense numbers. Besides the pure symbolic use, in which sense they were placed with expanded wings on the breasts of mummies, they were used often as ornaments to necklaces and in great numbers as signet rings, in which case they bore inscriptions of various sorts, often the name of the reigning king, more frequently that of a god, or some attribute of one. Those of larger size often recorded events of public or private interest. Some of these, in hard stone, are remarkable for their cutting.

Several scarabæi and other objects bearing the names of kings are grouped together, giving a series of dates. The oldest is inscribed with the name of Ra-tet-ka, of the III dynasty, between 3000 and 4000 B. C.

SIX SIGNET CYLINDERS of Stone. The seal was made by rolling them over wax. The translations appended are by Prof. T. O. Paine.

CASE M:—

Contains a number of BASKETS, worked of the coarse halfeh grass and of palm, one of papyrus, a QUILTED BALL, various SANDALS, boots of leather, etc.

CASE N:—

SCRIBES' PALETTES, with brushes. They usually have a long cavity for the reed, and two round ones, one for red and

one for black pigments; both were in constant use, as the papyri show. In the Funeral Ritual, or Book of the Dead, the titles of chapters and directions for use were usually written in red. The custom still prevails in ecclesiastical books, and has given rise to the word *rubric*.

BOTTLES, for holding the stibium with which to paint the eyelid and brow.

WOODEN COMBS, BRONZE LADLES, DRAUGHTSMEN, SPINDLES, etc.

CASE O:—

STOOL, LEGS OF A CHAIR, ORNAMENTS OF FURNITURE, PILLOWS, supporting the back of the head, BRONZE MIRRORS.

CASE P:—

RINGS of great variety, fragments of NECKLACES and GEMS. One scarab of green jasper, of the date of Thothmes III (B. C. about 1591), is especially worthy of notice for the beauty of its cutting.

CASE Q:—

Various FIGURES of men and animals. Those in wood in various attitudes, dancing, standing, and squatting. In the men the flesh is painted red, in the women yellow. These are found in great numbers in one quarter of the tombs at Thebes. The group 430 and succeeding numbers were found on the little model of a boat. It represents the captain and sailors seated or squatted for a talk.

488. That of a GIRL is curious as giving the style of dressing the hair like the modern fashion of Nubia. The large ear-rings are also still seen there.

CASE R:—

Contains various specimens of GLASS, opaque and transparent; beads, head of an Asiatic, etc.; also an almost unique collection of Arab coins, in glass, of the 10th century.

CASE S:—

FRAGMENTS OF SCULPTURE. — On upper shelf, head of an Asiatic captive; a hand, life-size, in granite, holding the crux ansata, emblem of life; on middle shelf, a number of typical Egyptian faces and heads, and a fragment cut from the wall of a tomb, a figure holding an oar among papyrus reeds, probably part of a fowling scene. It is of the best style of Egyptian sculpture, and may date from the time of the pyramid builders.

CASE T:—

A DOLL, IVORY FIGURES, BRONZE MINIATURE BUCKETS, HOE, etc., and several small WEIGHTS.

CASE U:—

A fine specimen of the cutting of HIEROGLYPHICS from the wall of a tomb; a GREEK TABLET bearing the name of Athanasius, probably hung in some church; various bits of PAINTED SCULPTURE; in the centre of the middle shelf, mouth and nostrils red, on a yellow ground, are portions of a portrait of Seti I (1458 B. C.), cut from the wall of Belzoni's tomb; on lower shelf a number of stoppers of funeral jars.

CASE V:—

TERRA COTTA LAMPS. — All of late date, chiefly interesting as showing the succession of different faiths. In the Greek lamps Minerva and Cupid (1086) have driven out the Egyptian gods, to give place in turn to inscriptions to Christ (1090).

1085 is a curious instance of the adaptation of the old symbolism to the new faith. The Latin cross decorates the centre; on either side are Egyptian crosses, symbols of life.

CASES W TO Z:—

VASES, BOTTLES, TAZZE, AND JARS of stone, terra cotta, and vitreous ware. The short, full ones are generally meant to hold stibium or kohl, with which the women were wont to paint the eyelid and brow. The grotesque faces on some are noticeable; in Case Z are several of Greek origin.

ABOVE THE CASES:—

Are various STAVES AND BOWS. — A long staff was usually carried by the Egyptians. The top was often in the conventional shape of the lotus flower; two such can be seen in Case O. Often they were ornamented with a short, projecting branch, and if nature had not supplied it, an artificial one was fastened on; instances of both kinds can be seen on the wall. They are of hard wood, carried the heavy end down, and are of length much greater than the canes of the present day. Often the owner's name is inscribed. Frequent mention of staves is made in the Bible, both literally and metaphorically, showing constant use of them. The bows are generally in good preservation; the largest is sixty-three inches in length, and about one and three eighths in diameter at largest part.

SCULPTURE:—

In the centre of the room the black granite figure of PASHT, lion-headed, bears the cartouch of Amenophis III (about 1500 B. C.). The heavy blocks of red granite are probably the fragments of a throne. On one is placed a colossal head of a king. On the block between the windows can be seen a king offering to Khem, and part of a procession of priests bearing an ark; on the other is the head of Amun, deeply cut, and at the base is placed the half figure of a king in the attitude of making an offering. The blocks are fine specimens of stone-cutting, dating, probably, from the XIX dynasty.

The fragments of a lid of a sarcophagus are admirably cut in green basalt.

On the walls are two capitals of columns in sandstone, giving the lotus and papyrus forms; they are probably from Philæ.

CASTS:—

The colossal figure is that of AMENOPHIS III, KING OF EGYPT, about 1500 B. C. The original, of granite, is in the British Museum. The placid, benevolent expression is characteristic of Egyptian art. He was the Memnon of the Greeks.

On the walls are busts of

THOTHMES III, B. C. about 1600.

RAMESES II, B. C. 1407.

SETI II, B. C. 1300.

The great bas-relief represents SETI I (B. C. 1458) attacking the fortress of Kanana in Palestine. Cast by Dr. Lepsius from the northern wall of the Temple of Karnac. It was under the reign of his successor, Rameses II, that Moses was in Egypt.

BAS-RELIEF. NECTANEBO making an offering, B. C. 378.

The smaller casts are, —

AM-EN-EM-HA, a functionary of the XII dynasty, about 2800 to 2500 B. C.

AMENOPHIS IV, about 1480 B. C.

PSAMMETICHUS II, B. C. 595.

HEAD OF LION, of the date of Amenophis III.

THE ROSETTA STONE, inscribed in Hieroglyphic, Enchorial, and Greek characters, was the key to the interpretation of the language of the Egyptians. The original, cut in the reign of Ptolemy V, 205 B. C., is in the British Museum.

EIGHT SLABS, cast from paper "squeezes," taken from sculptures at Thebes. One represents the chair of Queen Hat-a-su, between 1600 and 1700 B. C.

The casts in this room, with the exception of the great bas-relief over the door, were presented by Chas. G. Loring.

FIRST GREEK ROOM.

ANTIQUITIES FROM CYPRUS.

THE antiquities from Cyprus were sent to this country in 1871 by General L. Cesnola, U. S. Consul at Cyprus. They are but a small portion of the treasures taken from the Necropolis at Idalium (where he opened about 8,000 tombs), and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient, and for the most part Phœnician. The Phœnicians, who were the great merchants of antiquity, carried on an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system of ornament used upon this ancient earthenware, which we may call Phœnician, Pelasgic, or early Archaic, is made up of straight bands, zigzags, simple and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted or marked upon the clay while in a soft state by means of pointed sticks, knotted cords, or little wheels. Animal forms are rare, and conventional plant and flower forms unknown. The decorative system so closely resembles that of old Celtic pottery, and that of bronze implements found in the tombs of Northern and Central Europe, that certain archæologists have supposed it to have been introduced into Greece, Italy, and the countries of Northern Europe by the Aryan tribes after their dispersion. Next in date to this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water fowl and conventional plant forms are painted. The animal forms, instead of being, as in the older examples, straight-lined, angular, and thin, are rounded in outline and full in form. The hunter in his chariot upon the Œnochoe (No. 10) seems copied from an Assyrian bas-relief.

Taken as a whole the pottery from Cyprus represents a very ancient art system.

It comes next in date to that made by a people of the Stone Age, perhaps 2000 years B. C., which is found at Santorin, Thera, and Aspronisi (volcanic islands of the Archipelago). The Phœnicians colonized these and other Mediterranean Islands about 1500 B. C., after they had been twice covered with lava, under which prehistoric pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery, the black Chiusi ware, and the Græco-Italian painted vases at the Museum form together a collection which represents ancient Keramic art from about 1000 to 100 B. C.

Among the most interesting objects in the Cyprus collection are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidation, through contact with earth of a certain quality during many centuries. Oxidation, which gradually destroys glass and metal, has no power over terra cotta. The beautiful Greek fragments of statuettes in the Museum are as perfect as if made yesterday. Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one of the Parthenon marbles in style and spirit.

The statuette, in calcareous stone, of a female figure holding a child in her arms, No. 127, repeated in the terra cotta, No. 133, is one of many such figures found at Cyprus, which, although it had no artistic school, was a centre of fabrication for small objects of devotion, such for instance as the rude little terra-cotta idol, No. 136, which probably represents Aphrodite. Similar figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucian also says that terra-cotta figures of this kind were sold near the Temple of Venus, at Cnidos.

The little stone group, No. 152, is one of many repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such goddesses were called κουροτρόφοι, *i. e.* nursing goddesses. A certain number of

divinities were so regarded, as, for instance, Demeter, Gaea, and the great goddess of Cyprus, Venus Astarte, who seems to have been a combination of the conception of the Oriental Ashtaroth and the Greek Aphrodite. The group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs of Idalium, here exhibited, are rudely-shaped, and, in some instances, gaudily painted toys. It has been suggested that mothers placed these playthings in their children's graves.

The Cyprus cases contain pottery, figures, and other objects in terra cotta, as well as small stone heads, cylinders, amulets and ancient glass found at Cyprus by General Cesnola. The large stone heads from the same island are placed on brackets against the adjoining wall. These heads are of great interest, from the variety of type which they exhibit. The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each represented in these mutilated monuments.

CASE ON THE LEFT. — The gray earthen vases, bowls, pateræ, decorated with parallel lines, concentric circles, and checkered designs, with occasionally a figure resembling the vanes of a windmill, were found in Phœnician tombs at Idalium, a city conquered by Greek colonists.

The vessels of whitish clay, decorated with cross-lines and checks of rough execution, were found with cylinders and other work of Assyrian origin.

The red glazed ware, not checked, was from the Island of Samos, probably of Græco-Roman date; while the red ware of fine clay, ornamented with concentric circles, came also from Idalium, but from a group of tombs apart from the others, belonging, probably, to a different race or epoch.

The vases, with similar Phœnician designs *scratched* upon them, were found at Alambra, and with them bronze spear heads, knives, and toy figures of warriors.

The principal objects of interest are,

A VERY ANCIENT PITCHER, vertical and horizontal bands in brown, formed of lines, dots, and diamond-shaped patterns.

PHŒNICIAN BIRD-SHAPED PITCHER, ornamented with diagonal and vertical lines in red. Another, with neck and tail; ornamented with indented zigzag lines; holes in rings for suspending. Another, of yellow clay; the rings disposed vertically in four rows; painted, with diagonal lines forming rows of triangles in brownish red. ARYBALLOS, or Pilgrim Bottle; red clay, with double handle.

ON THE FLOOR, large AMPHORA, used to hold wine or oil. The pointed base was stuck in the ground. Two Earthen Jars, with Phœnician inscriptions; one is "MAHAZ," the name of a large vessel used for wine.

CASE ON THE RIGHT, above, a Greek AMPHORA, with twisted handles and cannellated body; remarkably beautiful shape.

In the case, an ŒNOCHOE. Round the neck are straight and zigzag lines in black and red. Animal-headed handle. The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a lion hunt as figured in Assyrian bas-reliefs. ANOTHER of yellow clay, with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side. ANOTHER, decorated with an animal of the deer species. ANOTHER, decorated with a bird in black and red. A SMALL PITCHER; zone of birds; at base, leaves; ornament at the top composed of lines crossing each other.

Fifty-one Pieces of GLASS, including, — Lachrymatories, Cups, Bottles, Pateræ, and a Flat Round Plate.

A number of TOYS, figures of animals, etc. Two Figures supposed to be standing in a chariot; terra cotta, and very rudely modelled. PHŒNICIAN TOYS, a Horse with a jar on his back; a little animal of terra cotta; a figure on horseback; a terra-cotta chariot. VOTIVE OFFERING, bull's head, (Apis.) VASE, shaped like a bull. VASE, shaped like a duck, terra cotta. WEIGHTS, CYLINDERS (used by the Assyrians as signet rings), a button, etc. etc. Egyptian and Phœnician

AMULETS. A Phœnician IDOL, representing the great Goddess of Cyprus, VENUS Astarte. MASK of a Bearded man, colored red and black.

IN THE CENTRE are grouped various heads, fragments of statues, etc. STONE STATUE, Head Detached, representing a priest of Venus holding the sacred dove in his hand. Roman type.

CENTRAL CASE. The small terra-cotta Female Heads are often of great beauty. STATUETTE OF CYBELE, or Gaea (Mother Earth); crowned heads of APHRODITE, or the Syrian Goddess. STATUETTE of a Seated Woman holding a Child upon her Knees. Cybele "κουροτρόφος." HEAD draped like the Pudicitia of the Vatican. HORSE'S HEAD, very fine, style of the Parthenon marbles. SMALL STONE HEADS, the long nose is a characteristic of the modern inhabitants of Cyprus. LAMPS of terra cotta.

LOWER CASE. One hundred and nine objects in BRONZE, consisting of spear heads, a mirror, hatchets, armillas, mortuary rings, hinges, and fibulæ; two objects in silver; serpentine pateræ and cones (emblems of Venus).

ETRUSCAN VASES.

This collection of Etruscan pottery consists chiefly of the black ware with ornaments in relief found at Chiusi (the ancient Clusium), and of small sarcophagi ("ash chests"). These objects from the Museum at Chiusi, which was purchased by Sig. Servardio, of Florence, were bought at public sale in 1875, and presented to the Museum by Mr. J. J. Dixwell. The Chiusi pottery, which is "of coarse, black, unbaked ware, of uncouth forms, grotesque decorations, rude workmanship, and no artistic beauty, is of great interest as illustrative of Etruscan art in its earliest and purest stages, ere it had been subjected to Hellenic influence. Such ware is peculiar to Chiusi, Sarteano, and the neighboring Etruscan cities. This ware is not to be seen in the Gregorian Museum at Rome, in the Louvre, in the

British Museum, nor in any Italian Museums save those of Chiusi and Florence." (See Dennis's cities and cemeteries of Etruria, Vol. II, ch. 50, pp. 347 *et seq.*)

The collection presented by Mr. Dixwell consists of forty-seven objects. Among the most remarkable are the Focolari or Recipienti. These oblong, round, or square trays were either used as braziers, or to contain toilet articles, or for fumigation, or to hold flour at the funeral feast. Dennis (*op. cit.*) thinks that if sepulchral in their application and meaning, they may still be regarded as "imitations of domestic furniture once actually in use and rather pertaining to the *triclinium* than to the toilet."

The small sarcophagi, cinerary urns, or "ash chests," in the Dixwell collection, are of great interest. They retain traces of color, and are decorated with recumbent figures, probably representing the deceased whose ashes they contained, and with bas-reliefs. The bas-reliefs being multiplied from moulds show little variety of subject. They represent Jason, Cadmus slaying the warriors sprung from the dragon's teeth, or the combat of Polynices and Eteocles.

Besides the black ware peculiar to Chiusi, painted Etrusco-Greek vases, etc., of every description, are found in its cemeteries. Some specimens may be seen in this collection.

GREEK VASES.

The collection of Græco-Italian fictile painted vases, Nos. 1 to 41, found by Alessandro Castellani, in the tombs of Etruria and Campania, was presented to the Museum by Mr. Thomas G. Appleton.

Nos. 42 to 54, inclusive, were presented by Mr. Edward Austin. Others in the same case were loaned by Messrs. G. W. Wales and C. C. Perkins.

In the first half of the last century it was customary to regard the painted vases found in Italy as Etruscan; but as numbers of vases with Greek inscriptions were found in the tombs of Magna Græcia and Sicily, Winckelmann declared them to be Greek. After this, the names of Italo-Græco and

Siculo-Græco were applied to them according to the locality where they were found, while those with black figures on a red ground were particularized as Sicilian, and those of the best period, with red figures upon a black ground, were named Nolan, from Nola in Campania, where they were first discovered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828, by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with subjects relating to the myths and poetry of Greece, Greek in style, and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek direction. This conclusion applies not only to the Vulci vases, but also to all those found in the cemeteries of other Italian cities, not of Hellenic origin. Certain kinds of vases like those in the Dixwell collection of black ware ornamented with figures in relief, which are found only in Italy and especially at Chiusi; those adorned with representations of Etruscan deities, and with emblems and symbols connected with the worship of Bacchus as god of the infernal regions; and those inferior copies of Greek originals evidently painted by native scholars of foreign masters, which are found at Chiusi, may be regarded as Etruscan works, but with these exceptions the painted vases found in Etruria are undoubtedly of Greek origin.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesserae," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysus, or Bacchus, was the husband of the Eleusinian Demeter, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases (*i. e.* vases filled with oil from the sacred olive tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panathenaic festivals) were preserved as marks of honor and buried with the recipient. The Lekythoi

found in Attic graves were often expressly made for burial purposes, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or, being unglazed, are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave chamber. The subjects represented upon them are divisible into two great categories, namely, mythic, embracing the whole cycle of Greek mythology, and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine, carefully prepared clay, of a bright-red color, which they heightened by a varnish mixed with red. Before using this varnish, they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones; or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay They first marked out the general outlines and the contours of limbs, muscles, and draperies with a sharp instrument, and then went over them with a brush filled with dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added by the vase painters of the latest period, after the vessel had been twice burnt in the furnace.

For purposes of classification, the following division into six classes may be taken as resting on good authority, though these names are not in all cases applied with absolute certainty : —

1. Amphora, Pithos, Pelice, and Stamnos, large vases for holding wine, oil, figs, and honey.
2. Hydria and Kalpis, vases for carrying water.

3. Œnochoe, Olpe, and Prochoos, pitchers for pouring out wine and water.

4. Krater, Kelebe, and Oxybaphon, vases for mixing wine with water.

5. Kantharos, Kyathos, Karkhesion, Holkion, Skyphos, Kylix, Lepaste, Phiale, Keras, and Rhyton, drinking vessels.

6. Lekythos, Alabastron, Askos, Bombylios, Aryballos, and Kotyliskos, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus collections, as, for instance, —

Amphora, Nos. 5, 12, 13, etc.
Kalpis, Nos. 7 and 17.
Œnochoe, Nos. 24 and 25.
Prochoos, No. 48.
Oxybaphon, No. 23.
Krater, No. 37.
Kylix, No. 20.
Kantharos, Nos. 22 and 33.
Skyphos, No. 21.
Aryballos, Nos. 4 and 32.
Patera, Nos. 35 and 36.

The APPLETON COLLECTION contains examples of vases of four periods subsequent to the prehistoric period, which is represented by three small vases from the Lacustrian habitations of Southern Italy (Nos. 1, 2, and 3). These vases are similar to those found in nearly all the Swiss lakes. Lacustrian pottery, which is also found in Northern Italy, is either plain, like these examples, or adorned with horizontal or vertical lines incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is hand-made, *i. e.* made without the aid of the wheel, which was, however, used at a very early period both in Egypt and in Greece, whence the cup or dish fashioned upon it was called the daughter of the wheel.

The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part they were made at

Corinth, a city renowned for its potters and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. Nos. 4–11.

The vases of the second epoch, 500 to 300 B. C., are adorned with figures painted in a black pigment upon a red background. The figures are disposed in single file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is, for the most part, mythical. The oldest belong to the sixth century B. C., but such vases were made up to a late period. In some cases this style and the succeeding were mixed; but when this is the case, the black figures are treated archaically according to traditional stylistic laws. Nos. 12–15.

The vases of the third epoch, which extends from about 300 to 200 B. C., are the finest. The subjects illustrate Greek mythology and Epic poetry. The figures, which are red upon a black ground, are of the purest outline, and show the highest technical skill. See Appleton Collection, Nos. 16–26.

The vases of the fourth epoch (200–100 B. C.) are of Apulian manufacture. They belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. They are, in many cases, of enormous size, very elaborately decorated, overcharged with ornament and color, and extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. Nos. 27–41.

PREHISTORIC.

1, 2, 3. THREE SMALL VASES of black and brownish earth from the prehistoric Lacustrian habitations of Southern Italy.

ASIATIC. FIRST EPOCH, 700-500 B. C.

4. ARYBALLOS, of yellow, unglazed earth, decorated with a fantastic, tiger-headed bird, surrounded by open and closed lotus flowers.

   These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish-yellow. Found at Cuma.

5. AMPHORA. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

6. ŒNOCHOE. Zone of animals and open flowers painted in black and reddish-brown. Found at Capua.

7. KALPIS.

   Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character, and with many open flowers. Found at Nola.

8. COLANDER, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apulia.

9. URN, with two closed and two open handles of fantastic animal forms, decorated with red and brown geometrically disposed lines. Found at Canosa.

10. SMALL VESSEL, of bird-like shape, with geometrical decorations in red and brown. Found at Canosa.

11. URN, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500-300 B. C.

12. AMPHORA, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (sgraffiti) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

13. BACCHIC AMPHORA. Black and white figures on a red ground. Bacchus and Ariadne between two groups of Mænads. At the back, two persons in a quadriga, followed by an old man bearing a sceptre. A Hoplite stands near the horses. Found at Capua.

14. BACCHIC AMPHORA. Black and white figures on a red ground. Hercules fighting with the Nemean Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are Mænads and a priest of Bacchus. Bought from the Cav. Visconti, in 1836.

15. BACCHIC AMPHORA. Black figures adorned with white and violet tones. Mænad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300-200 B. C.

16. AMPHORA FROM NOLA. Red figures on a black background.

Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the words ΚΑΛΟΣ ΔΙΩΝ "beautiful, or noble Dion" are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.

17. KALPIS. Very fine.

A seated woman (Penelope?) is occupied in taking jewels from a casket which he holds upon her knees. One of her attendants, standing near her, presents a shut casket. A second, robed in an ample peplum, stands behind her mistress. Found at Nola.

18. AMPHORA PELICE. Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth, who appears to be making fun of the deformed slave, probably symbolizes the Athenian people. Plutarch; Alcibiades. X. Found at Capua.

19. AMPHORA. A Satyr carrying Silenus on his shoulders, followed by another Satyr, who seizes him by the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ. At the back a Satyr. Found at Nola.

20. KYLIX. Inside, a young man lying on a couch holding a Kantharos (the Cup of Bacchus) in his left hand, and raising a Kylix in his right. He is playing a game of Sicilian origin called κότταβος. In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his mistress. Outside, a person holding a lyre, who stands between two draped figures. Same subject at the back. Letters illegible. Found at Capua.
21. SKYPHOS. Two Satyrs and four Mænads painted in silhouette; black, on a red ground. Imitation of the style of the second epoch. Found at Capua.
22. KANTHAROS. Decorated with a wreath of laurel. Found at Capua.
23. OXYBAPHON. A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephebi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia.
24. ŒNOCHOE. Black, with a very lustrous glaze. Found at Nola.
25. SMALL ŒNOCHOE. Cannellated, and covered with a very beautiful black glaze. Found at Cumæ.
26. AMPHORA PELICE. Imitation of the style of the second epoch. Subject: Pasiphae between two bulls. Same subject repeated at back.

FOURTH EPOCH. VASES FROM APULIA, 200-100 B. C.

27. ŒNOCHOE. High handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.
28. ARYBALLOS. Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

29. Amphora Pelice. Black. A winged and seated genius is painted upon it. Found at Gnatia.
30. Kantharos, with knotted handles. Black and canellated. Decorated with garland and yellow palmettos. Found at Gnatia.
31. Œnochoe. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

32 Aryballos.

Venus seated, caressing a dove. Behind her stands a young man holding a strigil. A young woman offers him a basket of fruit. Two Mænads and a Satyr are painted on the border. Found at Ruvo.

33. Kantharos. Bacchus seated, holding the Thyrsus. At the back a running Mænad. Found at Canosa.
34. Small Urn, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running Mænad. Found at Ruvo.
35. Very Large Patera with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an Alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries. Found at Ruvo.
36 Large Patera, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted yellowish-white. A wreath of dry leaves and berries surmounts the medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palm leaves Red on black.

37. LARGE KRATER. Dionysus in royal robes, carrying the Thyrsus and the Kantharos. He is preceded by a Satyr holding a lighted torch, and followed by a drunken Mænad and a Satyr. At the back three Ephebi wrapped in their peplums. Found at Ruvo.
38. LARGE AMPHORA, with columnar handles. A woman offers a basket of fruit and wine to two young heroes (the Dioscuri?). The top of the vase is decorated with garlands of ivy, and at the back are three Ephebi wrapped in their mantles. Found at Canosa.
39. AMPHORA. Subject, Bacchus and a Mænad. At the back are two Ephebi. The top is decorated with garlands of ivy.
40. LAMP-SHAPED JAR of black ware. On the top is a genius riding on a panther. Subject in relief.
41. SMALL KANTHAROS. Imitation of the style of the second epoch.

Other vases not classified are —

42. SKYPHOS. Black with red lines around the upper part and ornaments at base.
43. KANTHAROS. Apulian. (Like No. 33 found at Canosa.) On one side Mercury is represented, on the other Minerva.
44. SKYPHOS. (Like No. 21 found at Capua.)
45. SMALL APULIAN AMPHORA. Black ornaments on a red ground.
46. ANOTHER. Black figures and ornaments on a yellowish ground. A quadriga.
47. ANOTHER similar.
48. PROCHOOS. Apulian. White, yellow, and red ornaments on a black ground.
49. CUP, with two handles. Decorated with laurel leaves. Red on black.
50. A ROUND JAR, of brown terra cotta, with a cover. The ornaments upon it are rudely scratched with a sharp point. (Sgraffito.)

51. KYLIX. Black.
52. AMPHORA. Asiatic. The Assyrian ornaments are painted in pale red on yellow clay.
53. APULIAN AMPHORA, OR VASE A TROMBA. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman holds a mirror in her left hand into which a flying genius looks.

Nos. 60–67 *are loaned by Mr. G. W. Wales.*

60. SMALL FICTILE VASE of black ware, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.
61. SMALL AMPHORA. Second period. Figures black on a red ground. Bacchic subject.
62. SMALL LEKYTHOS. Subject, Bacchus in a chariot, preceded by a Faun. Figures black on a red ground. Second style.
63. SMALL LEKYTHOS. Subject, a Faun and a Mænad.
64. SMALL JAR of elegant form, with knotted handle and ribbed body, once gilded.
65 and 66. TWO KRATERS. Apulian. Red figures on a black ground. Laurel wreaths under the rim.
67. LARGE ŒNOCHOE. Red figures on a black ground. Bacchus with Thyrsus and Kantharos standing before a goddess (Athena) and a woman dancing.
68. ARCHAIC GREEK ŒNOCHOE. Black. Two warriors fighting are painted in black upon a yellowish-white background upon the front. *Loaned by Mr. C. C. Perkins.*

IN FLAT CASE.

Several hundred fragments of ANTIQUE COLORED GLASS brought from Rome. *Loaned by Mr. Gaffield.*

TWO SMALL GREEK AMPHORÆ, of opaque colored glass Presented by Mr. Edward Austin.

CASTS.

THE casts in this room, with the exception of No. 15, were purchased out of the Sumner bequest.

No. 1. BAS-RELIEF of Parian marble from the Villa Albani (Cat. No. 980), considered by Winckelmann to be the most ancient bas-relief at Rome. Its archaic style marks it as belonging to the first period of Greek sculpture, which dates from about 576 B. C. (Ol. 50). The stiff pose of the figures, the straight and parallel folds of the draperies, and the arrangement of the hair, are characteristic signs of works of its class.* *Restorations.* The nose and lips and a part of the right hand and left arm of the seated figure, as also the face; the left hand and a part of the wreath in the hand of the foremost of the three standing figures. The subject is variously interpreted by archæologists, as follows: —

Firstly, as LEUCOTHEA, the infant Dionysus (Bacchus), and attendants. The name Leucothea, or the white shining, was given to Ino, daughter of Cadmus and wife of Athamas, after her death and apotheosis. By order of Zeus (Jupiter), Hermes (Mercury) brought the infant Dionysus, son of Jupiter and Semele, to Ino and Athamas, and directed them to bring him up as a girl, so that he might not be recognized by the jealous Hera (Juno).

Secondly, as one of the goddesses, guardians of children, called "κουροτρόφοι" from κοῦρος, a youth, and τρέφω, to nourish. Such were Gaea, the personification of the earth; and Demeter (Ceres), a name supposed to be the same as "γῆ μήτηρ," *i. e.*, mother earth, or as synonymous with Dea, derived from "δηαί," a Cretan word for barley, thus signifying the giver of barley or of food generally.

---

* Both Overbeck, Geschichte der Gr. Plastik, Vol. I, p. 147, and Lübke, p. 105, consider this relief to be pseudo-archaic; that is, made in imitation of the archaic style at a later period. They insist upon the arrangement of the two small figures in perspective as a ground for doubt as to its genuine archaism.

Thirdly, as a Greek stèle, or grave-slab. According to this interpretation the seated figure is the dead mother, the babe in her arms and the two figures farthest from the spectator are her three children, and the standing figure in the foreground is an attendant.

No. 2. GODDESS STEPPING INTO A CHARIOT, an archaic bas-relief at Athens of the Attic school of sculpture. Although finer in treatment and more graceful in action, the style of this relief is not unlike that of the reliefs upon the Harpy Tomb (see No. 6). This points to a connection between Lycian and Attic art, and suggests an approximate date for this relief, namely, the middle of the sixth century B. C. Whether the goddess be Athena, or Diana, or a wingless Victory, it is impossible to say, but the latter is often represented in Greek art as guiding a pair of horses.

No. 3. HERCULES SECURING THE MÆNALIAN STAG, an archaic bas-relief of the Attic school in the British Museum, Townley Gallery. The pursuit of a swift stag, which had golden horns and brazen feet, was the third labor undertaken by Hercules at the command of Eurystheus, king of Argos and Mycenæ. Judging from its shape, this relief belonged to the base of an altar or a candelabrum. Whether it be an original work is doubtful, but its style is that of the end of the sixth or beginning of the fifth century B. C.

No. 4. THREE-SIDED BASE OF A CONSECRATED TRIPOD of Pentelic marble, in the Augusteum at Dresden, from the Chigi collection at Rome. The bas-relief upon its first side represents the struggle between Apollo and Hercules for the possession of the tripod which the latter had carried off from the Temple at Delphi. The ball-shaped stone (Omphalos), between the combatants, signifies that Delphi is the navel or middle point of the earth.

On its second side a temple ceremony is represented. The figure to the left of the central pillar is that of a priest in long robes, holding a sceptre in his hand like Chryses, the priest of Apollo, when he came to the camp of the Greeks in search of his daughter Briseis. (*Iliad*, 1–15.) That to the left is a young priestess, wearing a light garment (chiton). The

three last fingers of her right hand are raised, and the index rests upon the thumb ("priore digito in erectum pollicem residente").

On its third side we see the tripod, which having been recovered by Apollo, brought back to the temple and put in its accustomed place, is decorated with the sacred fillets (tæniæ) by a priestess. A bearded and laurel-crowned priest on the right holds in his hand a branch ending in a bunch of laurel-leaves, with which it is a part of his duty to sweep the temple. (*Eurip. Ion.*, 113–120.)

The base is richly ornamented with arabesques and palmettos about the cornice, with winged sphinxes at the corners, and bacchic figures, satyrs, etc., about the lower part, indicating that the tripod which stood upon it was consecrated to Dionysus (Bacchus). Friedrich (*Bausteine*, p. 91) supposes that it was one of those given as prizes to successful competitors in the public games, and gives the following interpretation of the reliefs. The struggle (first side) between Apollo and Hercules is an image of the running match at which the tripod was offered as a prize; the reliefs on the other side represent its consecration, and that of the torch which the victor carried in his hand.

On account of the free drawing of the ornaments the reliefs are supposed to be pseudo-archaic, *i. e.*, in imitation of the archaic style.

No. 5. HEAD OF APOLLO, from the British Museum. This fragment belongs to that period of Greek sculpture when the human figure was first treated, not as a means, but as an end. Like the Apollo of Tenea and the Apollo of Thera at the Glyptothek at Munich, it represents to us the Cretan school of Dipœnus and Skyllis, which flourished in the sixth century B. C., Ol. 50 (B. C. 576), up to Ol. 58 (B. C. 544).

No. 6. THE HARPY TOMB reliefs, from the British Museum, form the frieze of a tomb discovered upon the Acropolis of Xanthus, the chief city of Lycia in Asia Minor, by Sir Charles Fellows, A. D. 1838. In his travels in Asia Minor (p. 438), Sir Charles describes it as a square shaft in one block, seventeen feet high, weighing eighty tons, having a grave chamber

hollowed out in the top, covered with a cap-stone. Emil Braun and Panofka consider the principal figures to be Ceres and Proserpine, the Fates and the Graces, Juno and Jupiter, and the Harpies carrying off the daughters of Pandareos. The reigning idea, according to Curtius, is the mysterious bond between life and death. The seated goddess with the pomegranate and the cow suckling her calf, typify life; the three virgins advancing towards the goddess, represent life in its three periods; while the other goddess, holding a patera or cup in which to receive the obolus given by those who cross the Styx, is Death, therefore seated at the door of the tomb. The Harpies, bearing young infants in their arms, are funeral nurses, typical of resurrection. The three men with sceptres, who receive offerings of a cock, a dove, and a helmet from a child, a young man, and a warrior, represent the Lycian Apollo, a triune god, analogous to Jupiter Triopus, *i. e.*, the "Three eyed." In style the reliefs of the Harpy Tomb resemble the goddess mounting a chariot (No. 2), and the seated goddesses recall the Leucothea (No. 1); we may, therefore, suppose them also to have been sculptured about the middle of the sixth century B. C., fifty years before Xanthus was taken by Harpagus, the Persian general of Cyrus, A. D. 500. Whether they represent a local school formed under Asiatic influences, or are works of the Cretan school of Dipœnus and Skyllis, as the similarities of style between these reliefs and these Attic works just mentioned would justify us in supposing, is unknown.

Nos. 7 and 8. TEN FIGURES from the western and five from the eastern pediment of THE TEMPLE OF ATHENA, AT ÆGINA. They were discovered by English and German excavators in 1811, and bought by the Crown Prince of Bavaria, for 160,000 francs, in the following year. In 1813 they were taken to Rome, where they were restored by Thorwaldsen (1816, 1817), before being sent to the Glyptothek at Munich. The temple to which they belong was built soon after the victory at Salamis (B. C. 479), out of the Æginetan share of the Persian spoils, and dedicated to Athena and to Æacus, the national hero of Ægina. The

statues of the western gable are supposed to be the work of Callon of Ægina, and those of the eastern, of his pupil Onatas. The latter represents an episode of the first expedition against Troy, namely, the battle between Hercules and Laomedon, and the death of Oïcles. Athena stands as umpire between the Greeks and Trojans, as she does in the western gable. Beginning at the right of the spectator the figures are, 1. Oïcles lying on his back; 2. Hercules firing a bow; 3. An unknown youth leaning forward to assist a fallen warrior (not represented); 4. Telamon, son of Æacus, who accompanied Hercules; and lastly, 5. A wounded warrior. The statues of the western gable represent an episode of the second expedition against Troy, namely, the fight between the Greeks, on the right of Athena, and of the Trojans, on her left, about the body of Achilles. The ten figures, beginning at the spectator's right hand, are, 1. A wounded Trojan; 2. Hector throwing a lance; 3. Paris kneeling, with a Phrygian cap on his head; 4. Æneas fighting; 5. Athena; 6. Achilles wounded, lying at her feet; 7. Ajax standing; 8. Teucer kneeling; 9. Ajax, the son of Oïleus; and 10. A wounded Greek. The statues in both pediments were painted in bright colors, and the helmets and other accessories, bows, etc., were of metal. It will be observed that Athena is more conventionally treated than the other figures. She is, in fact, here placed as a sort of symbol of divine impartiality; and, although her feet are turned towards the Trojans, this is merely to give room for the prostrate figure of Achilles, and not from any wish to express a leaning to the Trojan side, of which it would be impossible to suspect the protectress of Athens. In appearance she resembles those early and greatly venerated wooden images of the gods (ξόανα), which were painted, washed, and clothed in real draperies. The faces of the combatants are also conventional, though in a less degree. Like all early Greek figures, they are without expression, and the lips are drawn up into a fixed smile to produce an appearance of life. In the bodies nature is imitated with a never-surpassed closeness and accuracy. Truth to the aspect of the human form

in all its details at a given moment has never elsewhere been pushed so far. The effect is that of a *tableau vivant*. The combatants seem to have been suddenly turned to stone by the wand of an enchanter.

The intense realism of these wonderful statues explains to us the possibility of the ideal school of Phidias, which flourished half a century later; for the true ideal style is based upon a profound study of nature, and its essence is selection of the highest types, only possible to those who have a knowledge of all.

No. 9. The so-called SOLDIER OF MARATHON, a gravestone found at Velanidezza, in Eastern Attica, now in the Theseum at Athens. An inscription on its base tells us that it marked the last resting-place of Aristion, of Athens; and another, directly below the feet of the figure, that it was made by a sculptor named Aristocles. Overbeck (*Geschichte*, etc. p. 97) gives the end of the fiftieth Olympiad (576 B. C.) as the probable date of this relief, which, if correct, does away with the popular idea that Aristion died at Marathon, as that famous battle was fought B. C. 490. Pervanoglu, who dates it as late as the eightieth Olympiad (456 B. C.), mentions it in his essay on "The Gravestones of the Old Greeks" (*Die Grabsteine*, pp. 19 and 20), as the oldest example of such gravestones known. "In the simplest way, and therefore most in accordance with the feeling of the early Greeks, it represents the deceased as he appeared in life to his relatives and friends." It is evidently a portrait, and its effect must have been most lifelike when the colors upon the marble were fresh. They are still sufficiently visible to show that the ground and probably the accessories were painted red, the corselet blue, and the face, arms, and hands flesh-color. The helmet was of metal.

No. 10. Another GRAVE-SLAB, found at Orchomenos, in Bœotia, like the preceding in the Theseum at Athens. It is the work of Anxenor, of Naxos, who lived in the first half of the fifth century B. C.

No. 11. Pseudo-archaic BAS-RELIEF FROM THE VILLA ALBANI, probably an "ex voto," dedicated to Venus, Diana,

and Apollo by a victor in a chariot-race. This explains the introduction of the tripod, which was the prize ordinarily given to victorious charioteers, and also the figure of Victory, who pours wine as an offering from a goblet in her right hand.

No. 12. THE DRESDEN PALLAS. Fragment of an archaic statue of Athena Polias (guardian of the city of Athens), made in imitation of the wooden statue of the goddess preserved in the Erectheum, which was every year (at the Panathenaic festival) clothed by the virgins, daughters of noble Athenian families, in an embroidered peplus, a crocus-colored garment embroidered with representations of the battle between the gods and the giants, such as are here sculptured upon the border of the drapery. The goddess held a spear in her left hand and a shield in her right, like the Athena of the Ægina pediment. She is clothed in the chiton (the long Ionic under-garment), over which she wears the peplus.

No. 13. Pseudo-archaic bas-relief from the Villa Albani; subject, a sacrifice.

No. 14. THE LIONS OVER THE CITY GATE OF MYCENÆ, through which the Spartan contingent marched to join the army under Leonidas, and fight against the Persians at Thermopylæ. The wonderful discoveries lately made by Dr. Schliemann in the Acropolis at Mycenæ have given an additional interest to this prehistoric piece of sculpture, which is the most ancient work of its kind in Greece, and the one example of plastic activity in the mythical era. The gate is surmounted by a triangular stone set into the Cyclopean walls, upon which the lions are sculptured in alto-relief. They stand almost erect, with their fore paws resting upon a sub-base somewhat like an altar, and their hind paws upon the architrave. Between them, upon the altar, is a short column whose shaft diminishes downwards. Above the Doric abacus are four circles in relief under a second abacus, which was probably capped by an elongated cone or obelisk, symbol of Apollo Agyieus, tutelary god of streets and public places, or of Thyræus (the Greek Janus), protector of gates and high-roads. The lions' heads, which were broken off by the Argeians when they

destroyed Mycenæ, B. C. 468, must have looked outwards. They were the guardians and defenders of the city, and, like the lions at the Piræus, turned their grim faces upon all who approached it. Although the above explanation, which connects the lions with Apollo Agyieus, is probably correct, it may be well to mention that some antiquaries consider them to belong to the solar worship of the Persians. The lion in Persian sculptures symbolizes the sun. If the column be a fire-altar, often represented upon Sassanide coins, then the four disks may be taken for the ends of fagots laid transversely upon it.

No. 15. DEMETER (Ceres), PERSEPHONE (Proserpine), AND TRIPTOLEMUS, a bas-relief found by M. François Lenormant near the site of the Temple of Triptolemus in the Eleusinian Way in 1859, and now in the Theseum at Athens. Demeter is here represented as in the act of giving a grain of wheat or barley to Triptolemus, which he is said to have first sown in the Rharian Plain, between Athens and Eleusis, whence the cultivation of grain was spread over all the earth. The subject has also been supposed to be the initiation of a neophyte into the Eleusinian mysteries by the goddesses in whose honor they were instituted. Sculptured in the middle of the fifth century B. C., about the same time as the marbles of the Parthenon, this noble work of art is one of the finest examples of the treatment of a purely religious subject which has come down to us. The archaic-looking Ceres, whose tunic falls to her feet in straight, parallel folds, resembles the early and venerated statues of the gods, and is thus purposely represented in a hieratic and somewhat conventional style, which contrasts most happily with the free and facile treatment of the human form in the Triptolemus, and the grace and elegance of movement and attitude in the Proserpine. Presented by C. C. Perkins.

No. 16. WOUNDED LIONESS, bas-relief in the British Museum of a lion hunt, from Kouyundjik, Nineveh; date, about 700 B. C., reign of Sardanapalus III. This is a typical example of the Assyrian sculptor's wonderful ability to represent

wild animals. Struck by an arrow in the spinal column, the dying lioness howls with rage and pain as she drags her paralyzed hind legs along the ground.

No. 17. FIVE HORSES AND THREE RIDERS, one leading, from a slab in the British Museum, which represents a lion hunt. This piece of Assyrian sculpture, found by Mr. Layard at Kouyundjik, dates from about 700 B. C.

No. 18. STONE, WITH THE FIGURE OF A KING IN RELIEF, and record of the sale of a field in the reign of Merodach Adan Akhi, king of Babylon, about 1150 B. C.

Nos. 19–23. FIVE ASSYRIAN LION WEIGHTS, from the British Museum. At p. 601, Vol. III, of Layard's "*Nineveh*," the author says, "It is also highly probable that the curious series of bronze lions discovered at Nimroud during my first researches were used for a like purpose as weights. The heads show that wonderful power of representing animal rage and suffering in which the Assyrians were unsurpassed. Their human figures are conventional, stiff, and unnatural, but their animals are living."

SECOND GREEK ROOM.

CASTS.

Of the casts in this room, Nos. 9, 12, 13, to 35, 37, 41, 50, 51 and 53 are the property of the Athenæum; the others were purchased out of the Sumner bequest.

The thirty-six slabs disposed around the upper part of this and the adjoining room are bas-reliefs from the Frieze of the Parthenon, which, with the other so-called Elgin Marbles, were brought to England by Lord Elgin in 1815, and are now in the British Museum. The frieze, which was designed by Phidias to decorate the outside of the main body of the Temple, was placed at a height of about thirty feet from the base of the wall within the peristyle or surrounding row of columns, and thus received no direct light. If, however, it was painted and gilded in parts, as is probable, the spectator walking inside the columns could see it distinctly from below.

The Parthenon was built by Ictinus, and decorated with sculptures by Phidias, in the short space of sixteen years, it having been begun B. C. 454, and finished B. C. 438, during the administration of Pericles. The frieze, 523 feet in length, represents the homage paid to Athena by the people of Attica, and thus embodies the idea of all those solemn ceremonies which were celebrated by night in the Temple of Athena Polias, as well as the chariot and horse races on the banks of the Ilissus, and more especially the great Panathenaic festival which took place every five years, and lasted about twelve days. It opened with a solemn procession from the Ceramicus (a suburb of Athens, so called because it was especially inhabited by potters) to the Erectheum on the Acropolis, formed to convey a peplus, woven by two young maidens of noble birth, to that temple, where it was put upon an ancient wooden image of Athena Polias. This

peplus, upon which the victories of Athena over Enceladus and the giants were embroidered, was a crocus-colored garment without sleeves, of whose appearance some idea may be formed from the drapery of the Dresden Pallas, No. 12, in the First Greek Room. The visitor to the Museum should first look through the doorway opening into the Third Greek Room, at that portion of the frieze from the eastern end (the *pronaos*) of the Temple, where the two ends of the procession, which had divided at the west end (the *posticum*), were supposed to meet, and then gradually let his eye follow the bas-reliefs in the two rooms. The seated figures of the gods (over the door in the Third Greek Room) give an ideal character to the representation of a real scene. They are supposed to be Jupiter, Juno, Neptune, the Dioscuri, Vulcan, Venus, and the Eleusinian goddesses, who, though represented without any distinguishing attributes, are clearly recognizable by the calm dignity of their demeanor. The link between the ideal and the real is a group of the young Ericthonius leaning against the knee of Athena, who raises her hand to point out to him some distant object in the procession.

N. B. — This slab may be seen at the Girls' High School, on the wall over the stage, where a more complete series of slabs from the frieze of the Parthenon than that in the Museum decorates the Exhibition Room.

The procession opens with the reception of the consecrated offerings from the Canephorœ (basket-bearing maidens) by the priestess of Athena, wife of the archon of Athens, who, standing beside her, receives the embroidered peplus from the hands of a youth; and is continued by the guardians of the tribes, who stand conversing in groups, by young women bearing candelabra, virgins with vases, pateræ of gilded bronze, and instruments of sacrifice. Bulls and rams offered by all the Attic tribes, city guests with their wives, musicians, singing maidens, and old men carrying olive branches, succeed each other, followed by chariots driven by charioteers who have been victors in the races, and by an endless line of horsemen, some mounting, some preparing to mount their

eager steeds. In these figures the essentials are indicated with a precision, and the unessentials discarded with a judgment, unsurpassed in any other works of sculpture. The Greek sobriety of means used to produce effect, the marvellous variety of attitude and action, and the impression of a constantly increasing noise and tumult, conveyed to the mind by an almost imperceptible quickening of movement in action and drapery from the quiet gods to the active horsemen who bring up the rear of the procession, are points of excellence which impress themselves more and more upon our minds as we study the Parthenon frieze.

No. 2. THE THESEUS, from the eastern pediment of the Parthenon in which the birth of Athena was represented. Sadly mutilated though it be, this grand figure of the great legendary hero of Attica is still a type of ideal manly beauty, a marvel of symmetry, in which strength in repose, truth to nature, firmness of outline, and nobility of form are blended to an unsurpassed degree. No one of the Elgin Marbles more perfectly embodies the grand principles which animated the school of Phidias.

No. 3. The same remark applies to THE ILISSUS or Cephissus from the western pediment, which stands next to it. The subject treated in this pediment was the contention of Athena with Poseidon (Neptune) for the protectorate of Attica.

> "The storie of the old debate,
> Which she with Neptune did for Athens trie."
>
> *Spenser's Muiopotomos.*

The god, striking the earth with his trident, produced the horse; the goddess created the olive-tree, which, being considered the greater gift, obtained for her the victory.

> "But she that reared
> Thy father with her same chaste fostering hand,
> Set for a sign against it in our guard
> The holy bloom of the olive, whose hoar leaf
> High in the shadowy shrine of Pandrosus
> Hath honor of us all; and of this strife
> The twelve most high gods, judging with one mouth,
> Acclaimed her victress."
>
> *Swinburne's Erectheus.*

The river-god Ilissus, while watching the contest, lies leaning upon his elbow, with outstretched limbs. His whole figure seems filled with the spirit of running water.

No. 4. THE TORSO OF VICTORY, from the eastern pediment of the Parthenon, is one of the noblest of these noble fragments. When Athena, as described in the Homeric hymn, "sprang from the head of Jupiter, agitating her pointed lance, vast Olympus was shaken by her power, the earth cried aloud, the troubled sea raised its deep waters, and the bitter wave suspended hung." Then Victory rose aloft to announce the glad tidings to the listening world, clad in transparent draperies, whose graceful lines veil but do not hide the beauties of her form.

No. 5. One of the most beautiful of the pediment groups from the eastern end of the Parthenon stands on the opposite side of the doorway from that occupied by the Ilissus. It represents TWO OF THE THREE FATES (Clotho, Lachesis, and Atropos), or two of the three daughters of Cecrops (Aglauros, Herse, and Pandrosus). The younger, gracefully reclining on the lap of her elder sister, displays the noblest bodily forms under semi-transparent draperies disposed with consummate art, and the group forms an ideal of the most elevated type of female beauty.

No. 6. A STATUETTE OF ATHENA, found near the Parthenon, supposed to represent in little the colossal chryselephantine (ivory and gold) image of the goddess, forty-five feet in height, which stood in one of the inner chambers of the Parthenon. It tallies, in all essential particulars, with the description of that great work of Phidias by Pausanias, and may fairly be supposed to give a faithful though somewhat rudimentary idea of its pose and general appearance.

Nos. 7 and 8. Two terra-cotta bas-reliefs representing "BACCHUS RECEIVED BY ICARIUS," the one in the Louvre, the other in the British Museum. The composition is by some said to represent Dionysus (Bacchus) entering the house of Icarius, to whom he is about to reveal the secret of making wine; and by others explained as one of those banquets called *theoxenia*, to which certain divinities were invited, and which

they attended in person. The house, seen in the background, is peculiarly interesting as a guide to a correct idea of the exterior of a Greek house. The style of the relief is pseudo-archaic, that is, it is the style of an earlier period than that of the age in which it was sculptured. Examples of such a deliberate adoption of an old form of plastic expression have been pointed out in No. 4, No. 10, No. 13, and No. 15 of the First Greek Room.

No. 9. Colossal BUST OF JUPITER, from the Vatican, found at Otricoli at the end of the last century. Of all heads of Jupiter this is that which most fully expresses the idea of Zeus, *πατήρ* father of gods and men. Intellectual and physical power, controlled by infinite kindness and benevolence, are its characteristics, and grandeur of type its special attribute. It fills our idea of the Homeric Zeus, who could shake Olympus by the mere knitting of his brows, and also suits the words applied by Dio Chrysostom to his statue by Phidias at Elis: "This our god is pacific, always gentle, as if watching over the peace and concord of Greece; placid and grave, a giver of all good things, the common father and savior of gods and men." This bust was formerly supposed to be a copy of the head of that famous chryselephantine statue, but the head upon a coin struck at Elis, which undoubtedly represents the Phidian Jupiter, is in a much more severe style than this bust. As it is made of Carrara marble, it cannot be older than the reign of Augustus, when the quarries of Luni (Carrara) were first worked by the Romans.

No. 10. ORPHEUS, EURYDICE, AND HERMES (Mercury), or Antiope, Zethus, and Amphion, a bas-relief in the Villa Albani, of which duplicates exist in the Casino of the Villa Borghese at Rome and in the Museum at Naples. The uncertainty about its subject has arisen from the fact that the names are not alike in the inscriptions upon two of these marbles. According to the third, the persons represented are Eurydice under the guidance of Hermes, guardian of souls, meeting Orpheus who has braved the terrors of Hades for her sake, and now stands before her with his lyre in his hands. This interpretation, adopted by Zoëga and other authorities, is, as it

appears to us, more satisfactory than that which explains the group as Antiope recognizing her two sons, who had been brought up as shepherds on Mount Cithæron, where they had been abandoned at their birth. It was by the sound of his lyre, in whose use he had been instructed by Mercury, that Amphion raised the walls of Thebes, which the mother and her sons took possession of after their reunion. This admirable work is conceived in the same calm, ideal spirit as the gods of the Parthenon frieze, and probably belongs to about the same period, namely, the middle of the fifth century B. C.

No. 11. THE DIADUMENOS, a Roman copy of a famous original by Polycletus (420 B.C.), purchased from the Farnese Palace for the British Museum.

Polycletus, the great master of the Argive school, embodied his canon, or law of proportions of the human figure, in two famous statues, one, the Doryphoros, a full-grown youth holding a spear, the other the Diadumenos, a young man binding a fillet around his head. The ideal of Polycletus was the bodily ideal in its most precise and purest form, and his statues, which were chiefly of athletes, were as Doric as the Doric Temple. The Diadumenos is known to us through the Roman copy from which this cast is taken, as also through a small bronze in the Cabinet des Médailles at the National Library at Paris, and a bas-relief upon a cippus at the Vatican.

No. 12. MARS, from the Villa Ludovisi at Rome. A mark on the left shoulder, and the remains of a support on the left side of the figure, indicate that some one stood beside him. This can have been none other than Aphrodite (Venus). Like Rinaldo under the spells of Armida, the god has given up thoughts of war for thoughts of love, and sits in charmed submission with Eros (Cupid) at his feet.

The small size of the head in proportion to the rest of the body, and the free treatment of the hair, are points which strike us here as in the Apoxyomenos (athlete), No. 15, in the Third Greek Room. This is undoubtedly the work of Lysippus, to whose school the Mars also belongs. Lysippus

was the chief representative of sculpture in the fourth century B. C., and specially attached to the service of Alexander the Great. Presented to the Athenæum by T. G. Appleton.

CASTS FROM MARBLES FOUND AT OLYMPIA.

The excavations on the site of the Temple of Jupiter at Olympia, undertaken in 1875–6 by the German government, and since prosecuted with but little interruption, have led the discovery of the precious fragments of ancient sculpture from which the casts in the Museum (Nos. 13 to 35, Second Greek Room, and No. 3, Third Greek Room) were taken.

The Temple stood upon the southern slopes of Mount Olympus, near the junction of the rivers Alpheus and Cladeus, in the middle of a small piece of level ground covered with fine trees. It was enclosed by a wall, the space within which was called the Altis. The Temenos, that is, the entire breadth of ground originally consecrated to Zeus (Jupiter), by Hercules, who there celebrated sacred games in his honor, included the Altis. From the year 776 B. C. the famous Olympic games, during whose continuance a solemn truce, appointed by King Iphitus in the ninth century B. C., was observed by the participants, took place every fourth year, and this term, called an Olympiad, became the basis of a chronological system common to all the Greeks.

In process of time the ἀγαλματα, or sacred offerings at the shrine, made the Temple a veritable museum of art. Every Grecian city spent a tithe of its war spoils upon the statue of some god or hero, or in inscribing some record of victory upon a marble tablet, or in erecting the statue of some victorious athlete, who having gained a crown of wild olive, in the foot or chariot race, or the wrestling match, was proudly claimed as its son. Such statues of athletes, the first of which was that of Corœbus, an Eleian, who gained a victory in the stadium at the Olympic games in the first Olympiad (B. C. 776), amounted in Pliny's day to the number of 3,000.

Begun in 572 B. C. by the Eleians, after they had taken the city of Pisa, the Temple was completed in one hundred and

thirty-four years. Its first architect was Libon of Elis; and Byzes of Naxos covered its roof with tiles of marble. It was of the Doric order, with thirteen columns on each side, and six at each end. Contrary to the usual custom, the sculptured metopes, which represented the labors of Hercules instead of being placed between the triglyphs of the exterior frieze, were set above the doors inside the peristyle. Of these metopes, twelve in number, the one lately found (No. 22) contains three figures, namely, that of Hercules with his hands raised above his head to support the heavens, whose weight is relieved by a cushion placed between his shoulders; that of Atlas, with the golden apples of the Hesperides in his hand, which he has plucked for Hercules, who meanwhile bears his burden; and that of one of the Hesperides, the singing daughters of the Night, who were appointed guardians of those golden apples which Gæa (Earth) had given to Hera (Juno) at her marriage with Zeus (Jupiter). Draped in a Dorian peplos whose heavy folds fall in straight and simple lines to her feet, she aids Hercules with her left hand in his assumed task. Treated in a severe, simple, and, with the exception of the figure of Hercules, in a very archaic style, this metope is rigid and stiff in its lines, and somewhat meagre in composition.

We read in Pausanias (Book V, ch. x) that the sculptures in the pediment of the front of the Temple (the Pronaos) were by Pæonius of Mende in Thrace, and by his accurate description are able to identify the figures as the work of this sculptor, who has been hitherto known only by name. The subject represented by Pæonius was the preparation for the chariot-race between Pelops and Œnomaus, king of Pisa, which resulted in the victory of Pelops, his marriage to Hippodamia, and the death of her father. Œnomaus, who slew himself in a fit of despair, and thus fulfilled the oracle which had declared that he would die on the day when his daughter became a bride. The centre of the pediment was occupied by the figure of Jupiter (No. 13,?), having on his right Sterope, then Myrtilus, the charioteer of Œnomaus (No. 16, ?), then two unknown persons, and finally the recumbent river god

Cladeus (No. 20). To the left of Jupiter were Pelops and Hippodamia, Spherus, the charioteer of Pelops, with horses and runners, and the recumbent figure of the river god Alpheus. Among the fragments discovered, those most easily recognized are the two river gods, one of which, the Alpheus (No. 19), is in comparative repose, while the other, the Cladeus (No. 20), half raising his body, turns with a sudden movement to the right, showing all the muscles of the chest and abdomen in action. The headless figure of a young man with one knee raised and the other bent under him, as he rests the weight of his body upon his right arm, is supposed to be that of one of the two servants who were placed in the pediment between the Alpheus and the chariot of Pelops. Another male figure (No. 16), in a kneeling attitude, may be Myrtilus, the charioteer of Œnomaus, who, bribed by Pelops, allowed him to win the race. Of the two torsos, one — that of a young man with the chlamys or cloak on his right shoulder, who raises his left arm, and rests his left on his hip — is conjectured to be Pelops (No. 15); the other may be either Œnomaus or Jupiter (No. 13).

Finally, we come to the upper part of the sitting figure of an old man (No. 17), the only one of all the fragments with a head, and especially interesting on this account, though not yet identified with any of the persons represented in the pediment. This head, the torso of the Cladeus, and the masterly male torso of Œnomaus or Jupiter, together with the Victory (Third Greek Room, No. 3), give us the best idea of the sculptor's style. In the first, Nature in repose is simply and severely rendered; in the second, Nature in action is represented vigorously but without exaggeration; in the third, we have one of those noble abstracts of the human form which recalls the tranquil majesty of the Elgin Marbles; and in the fourth, a grace of outline and harmonious flow of drapery which, even in the sadly mutilated condition of the figure, shines out with unextinguished light. Large wings, springing from the shoulders, gave strength and support to the body which, soaring upwards, or, as some say, descending, still touched with its feet the top of a three-cornered pillar (by Pausanias called κιών).

The upper block of this pillar pedestal, which has lately been found, shows that the broad side with its inscription was turned to the front, while in the rear the folds of the drapery fell on both sides of the projecting point The inscription, which has been recovered, states that the Victory was consecrated to Jupiter Olympius by the Messenians and the citizens of Naupactus, as a tithe of the booty taken from their enemies. As the war which it commemorated took place in 429 or 425 B. C., the approximate date of the figure is fixed at a few years after Phidias had placed his great chryselephantine statue of Jupiter in the Temple, B. C. 433.

The name of Pæonius, of Mende, as the maker of the statue, is given in the inscription, as stated by Pausanias. The Victory stood before the façade of the Temple, and being destined to be seen from all sides, was much more carefully finished than the figures of the pediment. These latter, it must be remembered, were meant to be seen at a height of about thirty feet above the spectator. Seen near to the eye, they seem rudely executed.

The following list of the casts, as numbered, will enable the visitor to recognize those mentioned in the above description: —

13. Male Torso. (Jupiter or Œnomaus.)
14. Female Torso.
15. Male Figure Standing (perhaps Pelops).
16. Charioteer Kneeling (supposed Myrtilus).
17. Old Man Seated.
18. Young Man Crouching.
19. River God Alpheus.
20. River God Cladeus.
21. Fragment of a Statue.
22. Metope.

23, 24, 25, 26. Lions' Heads.

27. Torso.
28. Fragment of Metope.
29. Fragment in relief, representing a receptacle for water.

30–33. Inscriptions.

34. Bronze Plaque.
35. Lance Head, original of bronze, a trophy captured from the Lacedemonians, inscribed: —

Μεθάνιοι ἀπὸ Λακεδαιμονίων.

No. 36. ACTÆON DEVOURED BY HIS DOGS, Melampus and Ichnobates. This statue in the British Museum, Townley Gallery, was found by Mr. Gavin Hamilton, in 1774, in the Villa of Antoninus Pius at Civita Lavinia. It represents him the very moment of his transformation into a stag, with the horns already sprouting from his head, as defending himself from the savage hounds set upon him by Diana, whom he had accidentally seen bathing with her nymphs.

"Inscius Actæon vidit sine veste Dianam:
Præda fuit canibus non minus ille suis." — *Ovid.*

This group is probably a Roman copy of a Greek original. The right arm and the left hand are restored, and the head, though antique, does not belong to the figure. The original head, as we know from an antique cameo of the group at the British Museum, was sculptured in a more severe style.

No. 37. Statue of VENUS, called THE CAPITOLINE, from the Museum of the Capitol at Rome. It was found in the valley between the Quirinal and the Viminal hills during the pontificate of Benedict XIV. (1740–58.) The type of this Venus preparing for the bath is derived from the famous Cnidian Venus of Praxiteles, but the studied elegance of the rich coiffure, and of the fringe upon the border of the mantle lying upon the vase by her side, indicate a later period thanthat in which he flourished. The statue is generally considered to be a Greek original, sculptured after the reign of Alexander.

No. 38. HERCULES, a very fine bronze statuette at the Villa Albani, which appears to be a reduction of Glycon's famous statue at Naples, called the Farnese Hercules. The name of Glycon, of Athens, who was a follower and imitator of Lysippus, is inscribed upon the plinth of the Farnese Hercules in letters which belong to the early period of the Roman Empire (*Brunn*, Vol. I, p. 549), but the statuette has no inscription, and is purer in style than the statue, which Otto Jahn believed to be a copy of an original by Glycon. The type of Hercules was, however, fixed by Lysippus, and both the statuette and the statue, though more exaggerated in muscular development, are probably repetitions of a famous original by that sculptor.

No. 39. MERCURY FROM THE VATICAN, found on the Esquiline Hall at Rome, on the site of a villa of the Emperor Hadrian, whence it was erroneously supposed to be a portrait of his favorite Antinous, and called the Antinous of the Belvidere. It is now universally recognized as a statue of Hermes (Mercury); not as the light-winged messenger of the gods, but as the God of the Palæstra, who presided over athletic games, such as boxing, running, and wrestling. The strongly built limbs suit the inventor of gymnastics, whose swiftness is symbolized by the mantle wrapped round the left arm, which originally descended to the calf of the leg. Bending his head forward as if listening to the prayer of a suppliant, the god held the caduceus, his peculiar emblem, in his left hand, and rested the left on his hip. The statue is supposed to be a Roman copy of a Greek original of the time of Lysippus.

No. 40. HERCULES. Bronze statuette from the British Museum. The last labor imposed upon Hercules by order of Eurystheus was that of carrying away the golden apples which grew on a tree in the garden of the Hesperides, under the guard of a sleepless serpent. The demigod is here represented after the successful accomplishment of his enterprise with the apples in his hand.

No. 41. MINERVA, from the Vatican, called "MEDICA," from the snake which coils at her feet, it being the emblem of Æsculapius, the God of Healing, as well as of Minerva's foster-child Erichthonius; and "GIUSTINIANI," because the statue belonged to the Roman family of that name before it became the property of Prince Lucien Bonaparte, who sold it to Pope Pius VII. It was found near Santa Maria sopra Minerva, a church in Rome built upon the site of a temple dedicated to the goddess, to which it doubtless belonged. From the somewhat heavy disposition of the drapery, and the pose of the left hand, which is not an uncommon one in Roman portrait statues, it is considered to be the work of a Roman artist, inspired by the Athena Parthenos of Phidias. That however, was much more severe in style, and, as we know from the description of Pausanias, wore the close-fitting Attic

casque instead of the high Corinthian helmet. See statuette No. 6. *Restorations.* The right hand and a portion of the spear.

Nos. 42 to 48. BAS-RELIEFS and fragments of the balustrade of the TEMPLE OF THE WINGLESS VICTORY at Athens, erected by the pupils of Phidias to commemorate the return of Alcibiades from his victories in Asia Minor, B. C. 407.

The statue of the goddess (Athena Nike) within the temple was wingless, that she might never desert Athens; but the Victories of the balustrade are all winged; they are abstract personifications of the same idea, in forms which are the *ne plus ultra* of grace and delicacy. The Victory fastening her sandal, and the one standing, whose arms were probably extended like those of the Adoring Genius at Berlin, are examples of the most exquisite treatment of drapery upon the human figure. Their lines flow like waves of sound joining in perfect harmonies, giving an added grace to every rounded shape and every soft depression. Executed from thirty to forty years after the death of Phidias, they are some of the last fruits of his school.

No. 49. Castor and Pollux carrying off the daughters of Leucippus, king of Sicyon; BAS-RELIEF ON A SARCOPHAGUS in the Vatican, in style approaching that of the Phigaleian Marbles (frieze of the Fourth Greek Room). (430 B. C.)

No. 50. THE VENUS OF MILO. This celebrated statue was found in 1820, by a peasant named Yorgos, in a subterranean tomb or grotto near Castro, a village of the island of Melos. The Count de Marcellus, French Envoy at the Ottoman Court, purchased the detached fragments and brought them to Paris in 1821. The figure is composed of five pieces of marble, namely, the bust with the head, the draped legs, the two hips, and the "chignon." The great toe of the right foot and the whole of the left foot are restored in plaster. The Count de Clarac, who was Director of the Louvre when the Venus arrived in France, has left a description of a plinth which came with it, upon which an inscription recorded the

name of the sculptor Agesandor, son of Merides, a citizen of Meander, a town in Caria. The plinth cannot, however, have belonged to the Venus of Milo, as the town of Meander was not founded until B. C. 261, when art was in too decadent a state to allow us to suppose the production of such a masterpiece possible. It would seem to belong to such a school as that of Scopas, which stood midway between the Phidian, whose idealism was tinged with a modicum of archaic severity, and the Praxitelean, in which all trace of archaism was lost in grace and sensuous beauty. Scopas, contemporary of Philip of Macedon, blended the pure idealism of Phidias with a noble materialism in works distinguished for such lofty grandeur of style as we find in this goddess, and such dramatic power as is coupled with it in his Niobe, No. 34.

Archæologists and critics have long disputed as to the true interpretation of the Venus of Milo, and the question still remains undecided. Some believe that Mars stood by her side, as in the well-known groups at Rome, Florence, and Paris, and that, with her arm resting upon his shoulder, she strove to turn his mind from thoughts of war to thoughts of love; others, that she was always alone, as now, and that resting her left foot upon a helmet, like the Victory at Brescia, she was writing the names of fallen heroes upon a shield which she held between her left hand and her knee; others, again, who accept the shield, have supposed that its polished surface served her as a mirror; a still more plausible hypothesis, supported as it is by the fragment of a hand holding an apple, which was found with the statue, is that she is the Venus to whom Paris has awarded the prize of beauty over Athena and Here at the famous contest upon Mount Ida. The direction of the eyes, which look off into space, favors this interpretation, which is that of M. Claudius Tarral, who has caused the statue to be so restored, and has devoted much time and thought to the subject. When the statue was taken from the place where it had been hidden during the Commune, it was found that the dampness had caused the upper and lower halves of the figure to separate. The fact

was then discovered that a wedge had been inserted between the two parts, which caused the upper half of the body to incline forward out of its proper position. This was removed by M. Ravaisson, the present Director of the Louvre, and the beauty of the statue manifestly increased.

No. 51. DIANA THE HUNTRESS, from the Louvre, called also the Diana of Versailles and Diana with the Stag. The divine huntress, dressed in a short chiton, stops suddenly to shoot an arrow from the (metal?) bow which she carried in her left hand, and turns her head as if she heard a noise behind her. The similarity in the style and execution of this figure to that of the Belvidere Apollo has been pointed out as indicating that, if not by the same artist, both belong to the same epoch, which M. Fröhner thinks can hardly be earlier than the Augustan age. The Apollo is probably of an earlier date, if an original work, which is doubtful. (See No. 53.) The Diana was brought to France from Rome during the reign of Francis I, and after a temporary sojourn at Meudon and Fontainebleau, was placed in the Salle des Antiques by Henry IV. Louis XIV removed her to Versailles, whence she was brought back to Paris after the Revolution.

No. 52. NIOBE AND ONE OF HER DAUGHTERS whom she strives to protect from the arrows of Apollo and Artemis; from the Uffizi Gallery at Florence. This group, which was discovered at Rome in 1583 near the Lateran, is probably a Roman copy of a work by Scopas, mentioned by Pliny as existing in the Temple of Apollo. In 1775 it was removed, with the seven statues of the Niobids, to Florence, and, in 1794, was placed with them at the Uffizi.

It is the best example which we possess of the dramatic power and pathetic feeling for which Scopas was renowned. The nose, a part of the upper lip and chin, the left arm with drapery, and right hand and a portion of the right arm of the Niobe, are modern restorations, as are the right arm, the left hand and foot, and the hair of the daughter.

No. 53. THE APOLLO BELVIDERE was found towards the close of the fifteenth century at Porto d'Anzio, the ancient Antium. It derives its name from the part of the Vatican

in which it was placed by Pope Julius II. (1503–13.) The left hand and the fingers of the right were restored by Montorsoli, the well-known pupil of Michelangelo. From the thinness and metallic character of the drapery hanging over the left arm, it has been thought that this statue is a copy in marble from an original in bronze; but this is a matter of conjecture. Both the period when it was executed and the action of the figure are uncertain; nor can we attempt to fix upon the former without giving an opinion upon the latter. Up to recent times Apollo was here supposed to be watching the flight of an arrow which he had just aimed at one of the Niobids or at the Python; but since the attention of critics has been directed to a statuette in the Stroganoff collection at St. Petersburg, which appears to be from the same original and is fortunately entire, this idea has been generally given up. In the statuette Apollo holds the ægis, showing to his enemies the terrible Medusa head which turned all beholders into stone. These enemies are undoubtedly the Gauls, who besieged the Oracle at Delphi, B. C. 278, and who were put to confusion by the god, when, rising in majesty through the hypæthral opening in the roof of the temple, he struck terror into their ranks. If we accept this interpretation, we may believe that the statue of the Vatican is a copy of a bronze figure by some artist of one of the later Greek schools of Pergamus, Rhodes, or Ephesus. Its studied elegance is characteristic of a period when artists aimed directly at effect, and, having no faith in the gods whom they represented, recognized them as pure creations of their own minds. Phidias believed in the existence of Jupiter, and in that greatest of statues at Elis revealed him to men. His high idealism shut out all possibility of falling into the theatrical in pose, gesture, or expression, which, despite its great beauty, mars the perfection of the Apollo Belvidere. The head is, however, wonderfully fine; the calm dignity of the face, the slight tinge of scorn about the lips, and the radiance of the brow, which in the marble almost seems to emit light, cannot be forgotten by those who have been privileged to see the statue in its shrine at the Vatican.

No. 54. Cast of a CARYATID in the British Museum, from the Portico of the Caryatides * at Athens.

No. 55. THE ILIONEUS, from the Glyptothek at Munich. This masterpiece, one of the most unquestioned original Greek works of the Praxitelean period (fourth century B. C.), was found at Rome about 1556, and remained there in the palace of Cardinal de' Carpi, until it was bought by Rudolph II, son of the Emperor Maximilian, and transferred to Prague. In 1783 it became the property of a stone-cutter, whose widow sold it in 1789 to Dr. Barth, of Vienna, from whom it was bought in 1815 by the Crown Prince of Bavaria for 33,000 florins. It either represents Ilioneus, one of the children of Niobe, vainly endeavoring to protect himself from the arrows of Apollo and Latona; or Troïlus, son of Priam and Hecuba, whom Achilles slew in the temple of the Thymbrian Apollo,

* A magnificent cast of the Portico or Pandrosium on the Acropolis of Athens, made at the Ecole des Beaux Arts, has been presented to the Museum by the late Mr. George B. Dorr, and will be placed in the new wing of the Museum, as it is too large to be seen to advantage in any of the rooms at present in use. The portico is an admirable example of a building in which architecture and sculpture yielded to each other in order to produce a perfect result. Thus, as the entablature was to rest upon human figures instead of columns, it had to be unusually light, lest it should look too heavy for them to bear. This end was obtained by suppressing the frieze, and retaining only the architrave and the cornice, a mutilation of the order, which, without a valid reason, no Greek architect would ever have consented to. The sculptor, imitating the self-abnegation of the architect, made his statues as like columns as possible, and gave them an architectural character through massive proportions, and straight-lined draperies whose folds resemble the flutings of the Ionic shaft. In Asia, slaves were frequently employed to hold up heavy curtains, and this usage probably suggested the idea of caryatides or anthropomorphic columns. Vitruvius derives the name of caryatid from Caria, a city of the Peloponnesus, which for having given aid to the Persians was punished by the confederated Greeks, who took the women captive, and, to perpetuate their shame, caused them to be represented in art with heavy burdens upon their heads. The caryatides of the Erectheum, however, have no such significance. They are an ornamental transformation of the original symbol of shame into a graceful and beautiful allusion to the priestesses, those human pillars of the temple, or to the canephoræ, young maidens bearing baskets containing consecrated offerings upon their heads, who walked in the Panathenaic procession. Such baskets in Roman caryatides are literally represented, but here they have an architectural form, resembling the capital of a column. Thus all is in harmony, — the statue being that of a maiden treated architecturally, who, with her burden, recalls the Ionic column, which Vitruvius likens to women, as he does the severe Doric to men.

where he had taken refuge. The action is equally suited to either subject, and the position of the arms, raised to ward off a death-blow, and of the head, turned in suppliant terror towards the murderer, are easily divined.

No. 56. ROUND ALTAR from Dresden.

No. 57. STATUETTE OF AN AMAZON from Dresden.

No. 58. POTIDÆAN INSCRIPTION, British Museum, discovered in the Ceramicus at Athens. The epitaph of the Athenian warriors who fell before Potidæa in 432 B. C. was restored by Thiersch and Visconti, has been thus versified: —

> "Their souls high heaven received; their bodies gained
> In Potidæa's plain this hallowed tomb.
> Their foes unnumbered fell, a few remained,
> Saved by their ramparts from the general doom.
> The victor city mourns her heroes slain;
> Foremost in fight, they for her glory died.
> 'T is yours, ye sons of Athens, to sustain,
> By martial deeds like theirs, your country's pride."
>
> *Thucydides*, I, 62, 63.

No. 59. ELGIN BRONZE TABLET.

Nos. 60, 61, and 62. These inscriptions from marble slabs, with Nos. 58 and 59, were brought from Athens by Lord Elgin.

Nos. 63 and 64. TWO BAS-RELIEFS, one of which represents two warriors fighting, the other some much-mutilated female figures. In style the first closely resembles that of similar groups in the Phigalian frieze. (See Roman and Renaissance Room.)

THIRD GREEK ROOM.

Of the casts in this room, Nos. 3, 4, 10, 18, 19, 23, 24, 26, and 29 are the property of the Athenæum; No. 8 was the gift of Mr. W. W. Story, No. 25, of Mr. Stephen H. Perkins; all others were purchased out of the Sumner bequest.

No. 1. Marble Mask of a Satyr, from the Augusteum at Dresden. The traces of color upon the original show that it was painted red. The light from a lamp or torch placed behind it shone through the perforated eyeballs. Such masks, made of terra-cotta, were sometimes set up at night upon private boundary lines to scare away trespassers.

No. 2. Boy taking a Thorn from his Foot ("Spinario"), from a bronze in the Museum of the Capitol at Rome. It represents a young shepherd, who, while hurrying to warn the Senate of an incursion of the Latins upon Roman territory, ran a thorn into his foot, which, despite the pain, he did not attempt to extract until his errand was done. The simple and natural pose, the graceful outline and expressive action of this figure, give it a charm which, from the numerous repetitions in marble still extant, would appear to have been always felt. Among these the finest is that belonging to the Castellani collection, exhibited at Philadelphia in 1876, whose extreme realism leaves little doubt that it is an original treatment of the same subject by an artist of the school of Pergamus. (Third century, B. C.) The bronze at the Capitol is as evidently the work of an earlier time, when the naturalistic tendencies of Lysippus did not altogether prevail.

No. 3. The Nike (Victory), described on pages 48 and 49. The inscription at the base records: —

"The Messenians and Naupactians have consecrated this statue to Jupiter, as a tithe of the booty taken from their enemies. Paionios, of Mende, made it and the acroteria placed upon the temple, for which he gained the prize."

No. 4. Antinous, represented as Bacchus, bust of a colossal statue in the Vatican Museum at Rome, made during the reign of Hadrian, A. D. 117-138. Found in Palestrina

at the end of the last century by the painter, Gavin Hamilton, and presented to the Duke Braschi by Pope Pius VI, it was afterwards removed from the Palazzo Braschi to the Lateran Museum, whence it has been lately transferred to the Vatican. Marks upon the marble show that the drapery about the lower part of the figure was of bronze, not, however, found with the statue. The head of Hadrian's favorite, whom he caused to be worshipped as a deity, after his accidental death by drowning in the Nile, is a head of great beauty, though of a somewhat effeminate, soft, and voluptuous character. Of the many portraits of Antinous made by the sculptors of Hadrian's time, this, with perhaps the single exception of the famous bas-relief at the Villa Albani, is the finest.

No. 5. SATYR, from the Augusteum at Dresden, found at Antium. It is probably a copy of an original by Praxiteles. This type of the youthful satyr, in which the animal nature is indicated only by the shape of the ears and the soft bristling of the hair, is a creation of Attic art in the fourth century B. C.

No. 6. SOPHOCLES, from the Lateran Museum. This fine statue of the great tragic poet was found in the court of a private house at Terracina, minus the left hand, both feet, and the base with the roll case (the usual attribute of poets, philosophers, and orators), which were restored by Tenerani. From the treatment of the hair, which resembles that of the Apoxyomenos of Lysippus (No. 18), it has been argued that the original figure was a bronze of the time of Alexander the Great (B. C. 330), but if so it was not made until nearly a century after the death of the poet, B. C. 406. The statue is remarkable for its fine drapery, its dignified pose, and manly bearing.

No. 7. MAUSOLUS, colossal statue in the British Museum, found at Halicarnassus by Mr. Charles Newton in 1857, on the site of the mausoleum erected by Artemisia to the memory of her husband, Mausolus, Prince of Caria, who died in the 107th Olympiad (B. C. 353). This splendid edifice, which was classed as one of the seven wonders of the world, consisted of a square podium or base, 416 feet in circumference

and between thirty and forty feet in height, surrounded by an Ionic peristyle.* Its four sides were decorated with sculptures by Scopas, Leochares, Timanthus, and Bryaxis, and from its centre rose a truncated pyramid, on the top of which stood a marble chariot drawn by four horses (*quadrigæ*) bearing the figures of Mausolus and Artemisia, or a goddess, as the companion statue is sometimes called. This group was sculptured by Pytheas or Pythis, as we learn from Pliny. The statue of Mausolus is evidently a portrait treated in the heroic style, and the face has a singularly modern appearance, owing to the mustaches, the closely cut beard, and the short hair. Mr. Newton conjectures that the left hand was slightly advanced, and rested on a sceptre. The monarch looks as he describes himself in one of Lucian's Dialogues (*D. Mort*, XXIV), "a tall, handsome man, formidable in war." He is draped in an ample mantle, under which the chiton is seen upon his breast.

No. 8. ARTEMISIA, or an attendant goddess, in the British Museum, from the mausoleum at Halicarnassus. The position of this figure is explained in the preceding paragraph, and need not here be repeated.

The statue was broken into many fragments, which, with much labor, were collected and put together. The face, which was completely wanting, and the arms, were restored by the well-known American sculptor, William W. Story, for the British Museum. A cast of the statue, as restored by him, stands side by side with the original in its sculpture galleries. Only two others were taken, one of which he has very generously presented to this Museum.

No. 9. DEMOSTHENES, from the Vatican, found at Frascati, in the Villa Mondragone. It is supposed to be a copy of a bronze statue made shortly after the death of the great orator

* The tombs of Alyattes at Sardis, and of Porsenna at Clusium (Chiusi), which were also cubes or circles supporting pyramids, were developed out of the tumuli of the heroic ages. They furnished the type of the mausoleum, as it did that of the mausoleums of Augustus and Hadrian at Rome, which, like all great Roman sepulchres, were called mausolea, from the mausoleum of the Prince of Caria.

(B. C. 322) by a sculptor named Polyeuctus. Both arms below the elbow, and the hands with the roll, are modern restorations. Among antique portrait statues it is one of the finest; the pose is quiet and dignified, and the head individual and characteristic. Demosthenes is here represented as pausing in the midst of some eloquent passage of one of his philippics, until the applause which answered it shall have died away. "Had his power," said the inscription upon the base of the original statue, "been equal to his intelligence, Greece would never have succumbed to Macedonia."

No. 10. HEAD OF THE COLOSSAL STATUE OF CASTOR, on the Quirinal at Rome. This statue and its companion, two naked youths with rearing horses representing the Dioscuri (Castor and Pollux), originally stood before the Baths of Constantine, probably on either side of a great arch or doorway, like alto-reliefs against a wall. They were removed to the Quirinal by Sixtus V, A. D. 1589. The inscriptions upon their pedestals, "Opus Phidiæ" and "Opus Praxitelis," are not to be interpreted in a literal sense as meaning that they were sculptured by these two greatest of Greek sculptors, but as indicating admiration for their high excellence. It is supposed that they are Roman copies in marble of bronze originals made in Greece about the time of Alexander the Great. The Dioscuri are generally represented as young men on horseback, armed with lances and having stars upon their foreheads, as sons of Zeus. The marks of the places where the stars of bronze were inserted are plainly discernible upon the heads of the statues. The Dioscuri were often placed as guardians at entrances to buildings, an office for which they were eminently suited by their knightly and warlike character. Gift of W. W. Story to the Athenæum.

No. 11. EUTERPE, THE MUSE OF LYRIC POETRY, from the Louvre, a pleasing and gracefully posed figure leaning against a cippus, upon whose side is sculptured an olive-branch, symbol of Apollo. The original, which is in Pentelic marble, was formerly at the Villa Borghese.

Nos. 12, 13, 14. APOLLO MUSAGETES (leader of the Muses), CLIO, and THALIA, from the Hall of the Muses in the Vatican.

Pliny, *Nat. Hist.* (Lib. 36, Chap. V), mentions nine statues of the Muses in the Temple of Apollo near the portico of Octavia at Rome, by Philiscus, who belonged to the school of Rhodes, which flourished about 200 B. C. The Muses at the Vatican, which are probably copies of those originals, were found at Tivoli, in the Villa Cassia, as was the Apollo, which is supposed to be a copy of the statue of the god in the same temple, made by Timarchides, a Greek sculptor of the second century B. C. Apollo here appears as Citharœdos, the lyre-playing, and as Musagetes, leader of the Muses, father of Poetry, and god of Harmony.

"Pythius in longa carmina veste sonat."

Propertius.

He stands crowned with laurel, wearing a long tunic belted under the breast, and has a chlamys or cloak fastened upon his shoulder, — a costume adopted by the citharœdoi or lyre-players when they appeared upon the stage.

No. 13. THALIA, THE MUSE OF COMEDY, is seated and draped like Clio, with these differences, — that her upper tunic is fastened by two clasps upon her shoulders, and that the lower part of her person is covered with a mantle. She is identified as Thalia by her crown of ivy; by the tympanum (timbrel), an allusion to the Bacchic origin of theatrical performances; by the pedum or pastoral baton, the emblem of pastoral and Georgic poetry, and by the comic mask.

No. 14. CLIO, THE MUSE OF HISTORY, a seated figure, charming in her unstudied grace, holding a scroll. The sleeves of her under tunic are buttoned half-way down her arms, a mantle is thrown across her knees, and upon her feet she wears the buskin called "soccus."

No. 15. APOTHEOSIS OF HOMER, a bas-relief in the British Museum, found at Frattocchi, on the Appian Way, where the Emperor Claudius had a villa. In 1819 it was bought for £1,000 from Prince Colonna. It is the work of Archelaus, son of Apollonius of Priene, a sculptor who lived in the reign of Tiberius, A. D. 14–37. Zeus Lycæus, with the Muses, assembled on Mount Parnassus, the Sibyl of the Delphic

Oracle, and a bearded man, perhaps intended for Homer, appears in the upper row. The Ὁμήρειον, or sanctuary of the poet, as figured upon coins, which contained his seated statue, is sculptured in the lower row. Earth and Time, behind the throne-chair, symbolize his fame. The boy making a libation near an altar upon which sacrifice is offered, is probably Mythos (Myth); opposite to him is History; and the remaining figures are Poetry, Tragedy, Comedy, Nature, Virtue, Memory, Faith, and Wisdom.

No. 16. The Triumph of Bacchus, a bas-relief at the Villa Albani.

No. 17. Bas-relief.

No. 18. An Athlete using the Strigil to scrape the sweat from his limbs after a running match at the public games. This statue, known as The Apoxyomenos, is in the Braccio Nuovo at the Vatican. It was found in 1849 in the Roman Trastevere, intact save the tips of the fingers of the right hand, which were restored by Tenerani. In all probability it is a copy in marble by Deippus of the celebrated bronze statue by his father Lysippus, which stood before the Baths of Agrippa until Tiberius removed it to his palace. This so roused the indignation of the Romans, that when the emperor next showed himself at the theatre the audience rose, and demanded that it should be given back to them in so threatening a manner that he did not dare to refuse. (*Pliny*, Lib. 34, Par. XIX.) The treatment of the hair is analogous to that of statues in bronze, and that it is a copy from a bronze is furthermore rendered probable by the position of the arm, which in marble required to be supported, whereas in metal this was not necessary.

To produce an effect of lightness and elegance, and to increase the apparent height of his figures, Lysippus gave comparatively small proportions to the head and slenderness to the limbs. These artificial peculiarities are sufficiently marked in the statue under consideration to make it certain that the original of this statue was by him.

No. 19. Bust of a colossal Minerva at the Vatican.

No. 20. Æsculapius, from the British Museum.

No. 21. DISCOBOLUS (Disk-player) IN REPOSE, from the Vatican. This statue was found by Gavin Hamilton in the latter half of the last century in the ruins of a villa of the Emperor Gallienus, at a place about eight miles from Rome, on the Appian Way, called Colombaro. It represents a youth making ready to throw a disk, which he holds in his right hand. He is evidently absorbed in the endeavor to take the very best position for the purpose. By some excellent authorities the statue is considered to be an original Greek work; by others, a copy from a bronze original made by Naucydes, a scholar of Polycletus, who flourished about 420 B. C. Athletes were favorite subjects for representation with Polycletus, chief of the Argive school, who was a close student of nature, and whose ideal, as we have said in speaking of the Diadumenos (No. 11, Second Greek Room), was a physical ideal. The general character of his style, as we understand it, was severe, dignified, and earnest; and such is the character of this noble statue.

No. 22. DISCOBOLUS IN ACTION, from the Vatican. This statue, which was found at Hadrian's Villa, near Tivoli, shows the disk-player as about to launch the disk from his outstretched arm. The head, which is falsely restored, should have been turned back somewhat towards the right hand as in the far finer duplicate at the Palazzo Massimo alle Colonne at Rome, whose action thus appears truer and is more forcible. Both are supposed to be copies of a celebrated original by Myron, the fellow-student of Phidias and Polycletus in the studio of Ageladas. Myron aimed at expressing life in his statues, — they seemed to breathe, and to be about to move, and are called "vivida signa." He was especially celebrated for his animals, whose living effect is commemorated in many Greek epigrams.

No. 23. MENANDER, from the Vatican, which, with its companion statue of Posidippus, was found towards the end of the sixth century in the gardens of the Convent of San Lorenzo, on the Viminal Hill. The two statues were long believed to be portraits of Marius and Sylla, but Visconti proved that this was incorrect. He found the name

of Posidippus engraved in Greek letters upon the base of his statue, and from the resemblance of the other to a famous bas-relief at the Farnesina, upon which Menander's name is inscribed in Greek letters, identified it as the portrait of the leader of the new school of comedy. It is believed that the two statues originally stood in the portico of th theatre at Athens. The meditative attitude, the easy, natural and unstudied grace of the pose, and the individual characte of the head, mark the Menander as a work of first-rate meri . It probably belongs to the school of Lysippus, which stood in the first rank among the Greek schools for its excellence in portraiture. (Fourth century B. C.)

No. 24. COLOSSAL BUST OF JUNO, from the Villa Ludovisi, Rome, of which the tip of the nose only is restored. One of the most famous of antique Greek statues was the Hera (Juno) of Polycletus in the Heræum at Argos, with which this noblest of Juno heads was long identified. The Juno of Polyclete was, however, in a much more severe style, resembling that of the heads of the goddess upon the coins of Argos and Elis, and the fine bust in the Museum at Naples. The Ludovisi bust has a softness and roundness of form, and a richly developed beauty, quite incompatible with our ideas of Polyclete's style, and may be supposed to be the work of a Greek sculptor at Rome during the Empire, or, if an original Greek work, as belonging to the fourth rather than to the fifth century before Christ. Owing to its grandeur of type, and perfect matronly beauty, we cannot wonder that Winckelmann pronounced it the finest of all busts of Juno, and that Goethe enthusiastically admired it.

No. 25. Fragment of a statue of INOPUS, from the gallery of the Uffizi at Florence. Inopus or Enipeus was a river god in Thessaly. The simplicity, breadth of treatment, and ideal character of this mutilated fragment identify it as a work of the Attic school during the Phidian period. Gift of Mr. Stephen H. Perkins.

No. 26. SILENUS AND THE INFANT BACCHUS, from the Vatican. This charming group is one of the most justly admired among antique works. The original, of which there is

another copy at the Louvre, was undoubtedly the work of Praxiteles, whose figures generally lean against a supporting tree-trunk or pillar, in order to allow a more graceful play of the limbs, and a greater contrast of lines in the opposite sides of the body than could be obtained by resting its weight upon both feet or throwing it upon one foot only. These different ways of treating a single standing human figure mark different epochs in the history of Greek art. Thus the statues of the sixth century B. C. stand squarely on both feet, as, for instance, the Apollo of Tenea; those of the old school in the fifth bear upon one foot only, like the Diadumenos of Polycletus (No. 11, Second Greek Room); while those of the new, the Praxitelean, lean against a support of some kind, like this Silenus and the Infant Bacchus, or like the Faun and the Apollo of the Lizard (Sauroctonos), also by Praxiteles.

No. 27. THE CROUCHING VENUS of the Vatican, found near Rome, to the right of the Via Prænestina, on the Salone Farm. From an antique gem, upon which the goddess is represented in this attitude, as preparing to receive water upon her shoulders; and also from a Venus in the same attitude at the Villa Ludovisi, behind whom stands a child holding a napkin with which to dry her limbs, we cannot doubt that this figure represents a Venus of the Bath. The date of this work is not earlier than the fourth century B. C.

No. 28. Head of Medusa in alto-relief, from the Glyptothek at Munich, called THE RONDANINI MEDUSA, after the Roman family in whose possession it remained until 1803, when it was bought by Prince Louis of Bavaria for 4,000 scudi. It has been said to be a work of the time of Alexander the Great, on account of the free treatment of the hair; but if so, the sculptor was one who held fast to the traditions of a more ideal theory of art than that of the school of Lysippus. More elaborate in detail, less generalized in form than works of the school of Phidias, it has that same sort of noble beauty which marks the Ludovisi Juno. It corresponds to the interpretation of the myth of Perseus which makes the Medusa head symbolic of the phenomena of nature. Medusa is the starlit night, solemn in its beauty, and doomed to die at the rising of the

sun (*i. e.*, Perseus), while her sisters, the Gorgons, represent total darkness, impenetrable to the sun's rays. In the realistic Medusa type the face is round, like the full moon, the eyes protrude, the ears are large, and the enormous mouth is armed with sharp fangs. In the idealistic Medusa, of which the Rondanini head is an example, the face is solemn with the solemnity of death, and fascinating in its terrible beauty. Cheerless and sad, stony in its fixed repose, it is like Lamia at the feast, —

> "Some hungry spell that loveliness absorbs,
> There is no recognition in those orbs." *Keats.*

No. 29. THE DYING GLADIATOR, or more probably a DYING GAUL, from the Capitoline Museum at Rome. The school of Pergamus, to which this statue belongs, is identified with the reign of King Attalus I, whose reign was signalized by the overthrow of the Gauls which furnished numerous subjects to the sculptors of Pergamus. The most eminent of these sculptors, in the third century B. C., were Pyromachus, Isigonus, Stratonicus, and Antigonus, to one of whom we may safely attribute the original of this famous marble statue. The well-known lines of Byron have so stamped it as the Dying Gladiator that it is difficult for us to disabuse ourselves of the ideas which that name calls up; and yet the new view of it as a dying Gaul is no less pathetic and far more heroic; for instead of an unwilling victim to the brutal passions of a Roman crowd, it embodies the lofty pride of a freeman, who prefers a self-inflicted death to a life of shame. Many things about the statue prove that the latter explanation of the subject, first given by Nibby, is the correct one. Diodorus Siculus (V. 28) tells us that the Gauls wore their hair thick and bristling, like a horse's mane, standing up upon their heads like the hair of Pan and the satyrs; that they generally shaved their chins, but allowed their mustaches to grow long and droop over the mouth. In order to show their contempt for death, the Gauls sometimes rushed naked into battle, carrying an oblong shield, a battle-horn, and a sword, such as those with which this figure is equipped. They wore a spiral chain

of gold bent into a circular form, called the "torques," around their necks, as does this figure. The torques was also worn by the Persians, the Britons, and the ancient Irish (Celts); and Virgil describes it upon the necks of the young Trojans, —

> "It pectore summo
> Flexilis obtorti per collum circulus auri."
>
> *Æneid*, v. 558, 559.

It was, however, peculiarly Gallic. Livy (vii, 10) says that Titus Manlius (B. C. 361) obtained his surname of Torquatus from the blood-stained torques which he took from the neck of the gigantic Gaul whom he slew in single combat.

Having given himself the death-wound which will save him from captivity, the dying barbarian has fallen so as to cover his shield with his body. He has lost none of his weapons, for he yet grasps his sword, and has near him a fragment of his horn, which he has broken in two in order to render it useless to his enemies.

No. 30. THE POURTALES APOLLO, purchased in Paris for the British Museum at the sale of the collection of Count Pourtales. The marble is probably a copy from a bronze original of the school of Lysippus.

No. 31. HEAD OF APOLLO, from the British Museum.

ROMAN AND RENAISSANCE ROOM.

THE casts purchased out of the Sumner bequest are Nos. 1, 2, 3, 27, 28, 29, 30, 31, 32, 34, 35, 37, 62 to 73, 77, 79. Nos. 38 and 39 are the property of the Athenæum.

The reliefs arranged as a frieze around this room belong to two different series. Those over the door on the side next the entrance hall represent the marriage of Poseidon (Neptune) and Amphitrite; those on the two other sides, the victory of Theseus over the Amazons and the defeat of the Centaurs. The first (A) are works of the school of Scopas; the second (B) are attributed to Alcamenes, the pupil or rival of Phidias.

A. THE MARRIAGE OF NEPTUNE AND AMPHITRITE, which is one of the chief ornaments of the Glyptothek, at Munich, was purchased at Rome by the Crown Prince of Bavaria, in 1815. Scopas, who was especially fond of treating subjects connected with the sea, fixed the types of Neptune and of the inferior marine deities, and was known to the Romans by a splendid frieze in the Temple of Neptune, which had been transported to Rome from Greece. It represented Achilles escorted to the Islands of the Blessed by a *cortège* of nereids, tritons, and other oceanic divinities, in a composition so vast, says Pliny (xxxvi, 5, 15), that the lifetime of the sculptor might have been spent upon it. Like Phidias, Scopas had many trained scholars, who saved him from unnecessary waste of time by using their technical skill in carrying out his ideas, and thus enabled him to enrich the world with the Niobe, the bas-reliefs and statues of the Mausoleum at Halicarnassus, and an immense number of other works. This Marriage of Neptune, which is doubtless one of these, although somewhat complicated in composition, is neither

overcrowded nor involved, and as an example of antique plastic decoration is pre-eminently fine. We do not know when it was discovered at Rome, and cannot therefore say that it was known there in the early part of the sixteenth century; but if so, then we may trace its influence upon Raphael in his famous Galatea, at the Farnesina, which like it overflows with the poetry of the sea.

B. The Bas-reliefs of the Temple of Apollo Epicurius (the Helper), in Phigalia, near Bassæ in Arcadia, now in the British Museum, from which the casts on the two other sides of this room were taken, consist of twenty-four slabs. The temple was built by Ictinus, the architect of the Parthenon, about 430 B. C., and the marbles are said to have been sculptured by Alcamenes, who, after working for a time with Phidias, is represented in history as his competitor. We know too little of Alcamenes to form any opinion as to his style, and must await the time when the excavations at present going on at Olympia shall have uncovered the marbles of the western pediment of the Temple of Jupiter, in which the accurate Pausanias tells us this sculptor represented the combat of the Centaurs and the Lapithæ. If these are recovered, we shall have the very best means of judging about the truth of the ascription of the Phigalian bas-reliefs to Alcamenes, as the subjects are of a similar character. Having no such assistance at present, we should doubt its correctness. The violent action of the figures is altogether opposed to the spirit of the school of Phidias as known to us by the frieze of the Parthenon, and in this spirit we may believe Alcamenes to have worked. Here we have a spirited composition, full of life and vigor, which looks rather like a work of the fourth than of the fifth century B. C., and approaches more nearly in style and *technique* to the Halicarnassus bas-reliefs than to those of the Parthenon. A certain monotonous character which strikes us in the general aspect of this frieze is due to the subject, which admits of variety only in the matter of grouping. Variety is only possible to a limited extent in the representation of a series of struggles between Greeks, Amazons, and

Centaurs. To attain it the sculptor has introduced such episodes as the bestowal of care upon the wounded, the representation of the dying Amazon sinking to the ground, etc., and has thus often created a happy opposition which heightens the interest, and gives an increased effect of energy to the fighting groups. In the battle of the Amazons, the figure wearing a lion-skin, who is about to strike an Amazon, is recognized as Theseus. The national hero of the Greeks again appears in the battle of the Centaurs, near a tree upon which hangs a lion-skin. There also are Apollo, shooting an arrow from his bow; Artemis (Diana) as a charioteer, driving a pair of stags; and Caneus, beating down a Centaur to the earth.

CASTS FROM THE ANTIQUE.

No. 1. GREEK VASE from the Louvre, known by the name of Sosibius of Athens, which is inscribed upon it. At what time this sculptor flourished is unknown, but probably not earlier than the last century before our era. The single figures are for the most part recognizable; not so their collective meaning. Artemis (Diana), on one side of a flaming altar, is followed by two Bacchantes and a Satyr; Hermes (Mercury), on the other, by two Bacchantes and one of the Corybantes. The figures are all repetitions of well-known plastic types. Those of the gods are pseudo-archaic, those of their followers in the style of a late period, — a mix observable in the Eleusis bas-relief and the Ægina pedime as has already been pointed out.

No. 2. GREEK VASE.

No. 3. Statue of Aulus Metellus, generally called THE ETRUSCAN ORATOR (Arringatore), a bronze in the Gallery of the Uffizi, found near the Lake of Thrasimene, about 1575. An inscription upon the border of the pallium, which the orator wears over his tunic, seems to show that the statue was erected after his death as a votive offering. It is evidently an accurate portrait of the individual, and this not only as regards the features, but also in that it preserves what looks like a characteristically individual attitude. The style is somewhat dry and hard, whence, probably, its Etruscan name.

It corresponds, indeed, to the so-called Tuscanic style of the second period of Etruscan art, which prevailed during the second and third centuries, B. C., and continued in a decadent condition during the first centuries of our era. Etruscan art then lost its national peculiarities, and became purely Roman, as in this statue, or Greek, as in the decorations of the so-called Etruscan vases which make the staple of vase collections.

No. 4. Bas-relief, representing a BACCHIC PROCESSION, from the Townley Gallery at the British Museum, found at Civita Lavinia, near Rome, in 1776, by Mr. Gavin Hamilton. The procession is headed by a female Bacchante playing on a tambourine, an exquisitely graceful figure, so draped as to exhibit the right side of her person. Behind her comes a Faun, playing on the double tibia or pipe, with a panther-skin hanging from his left shoulder. The male Bacchante bearing the thyrsus, who follows him, has a panther's skin thrown over his left arm, and is accompanied by a panther, symbol of Bacchus. All the figures are on tiptoe, as is generally the case in Bacchanalian dances. The rhythmical charm of the composition, the technical beauty of the workmanship, and the pervading grace of movement throughout, leave no doubt that this is a Greek work of the best period.

Nos. 5–26. Twenty-two BUSTS OF ROMAN EMPERORS from originals at Rome and Naples. Presented by Dr. Jacob Bigelow.

No. 27. JULIA, daughter and only child of Augustus and wife of Tiberius. A Roman work of the Augustan period, at the Louvre.

No. 28. AGRIPPINA THE YOUNGER, wife of the Emperor Claudius and mother of Nero. A portrait statue in the Royal Museum, at Naples; sculptured in the first century of our era. The facile grace and unstudied ease of this figure give it the highest place among works of its kind. The legs of the chair, the footstool, as well as the nose, both hands and the end of one of the feet, are modern.

No. 29. FOUR-SIDED ALTAR, or base of a candelabrum, from the Augusteum, at Dresden.

No. 30. GREEK VASE, known as the Bacchanalian, from

the Townley Gallery at the British Museum; found by Mr. Gavin Hamilton at Monte Cagnuolo, the ancient Lavinium, where Antoninus Pius had a villa. The figures sculptured around the body of the vase are engaged in the celebration of the orgies of Bacchus; one male Bacchante, standing in the midst, leads the dance, while a Faun holding a thyrsus, a Satyr bearing an amphora, and eight Bacchantes, four of either sex, join in it: —

> "What men or gods are these? What maidens loath?
> What mad pursuit? What struggle to escape?
> What pipes and timbrels? What wild ecstasy?
> O Attic shape! Fair attitude! With brede
> Of marble men and maidens overwrought,
> With forest branches and the trodden weed;
> Thou silent form; dost tease us out of thought
> As doth eternity."
>
> *Keats, Ode to a Grecian Urn.*

No. 31. Greek Vase, from the Campo Santo, at Pisa, with figures in relief representing a celebration of the Bacchic mysteries. Apart from its artistic beauty, this vase is interesting on account of its connection with the revival of sculpture in the thirteenth century. That it was one of the antique objects studied by Nicholas of Pisa, which led to the regeneration of what was then wellnigh a lost art is certain, as he repeated the groups upon it, namely, that of the Indian Bacchus supported by Ampelos in his bas-relief of the Presentation in the Temple, which forms one of the series of reliefs around his celebrated pulpit in the baptistery at Pisa. Trained by the Byzantine workmen who were employed about the Cathedral at Pisa, and surrounded by men of his own profession, who were nothing more than stone-cutters, and whose highest idea of sculpture was the carving of bas-reliefs and ornaments for the portals of churches, he had the genius to recognize in the antique vases and sarcophagi which had lain neglected and despised about the streets of Pisa since the days when she was a Roman colony, and had been used as building material for the walls of her cathedral, the true objects of study for one who, like himself, knew nothing of

the treatment of draperies, the grouping of figures, or the principles of composition. He accordingly, with the courage and patience that always accompanies true genius, took them as his masters, and in due time produced those bas-reliefs of the pulpits of Pisa and Siena, which are as superior to the works of his contemporaries as the bas-reliefs of the Parthenon are superior to his own.

No. 32. THE DANCING FAUN, a bronze, found in the so-called House of the Faun at Pompeii, now in the National Museum at Naples.

No. 34. GREEK VASE, from the Villa Albani.

No. 35. GREEK VASE, from the Royal Museum of Naples.

No. 36. HEAD OF A GAUL, from the British Museum, probably made like the Dying Gaul (No. 26, Third Greek Room), by a sculptor of the school of Pergamus, to commemorate the victories of King Attalus over the Gauls.

No. 37. DIOGENES. A most characteristic and admirable statuette from the Villa Albani. As it is in Carrara (Luni) marble, it cannot have been sculptured before the days of Augustus; but the original probably belonged to the time of Alexander the Great. Diogenes, who was called "the celestial dog" by his disciples, is here accompanied by a dog, the popular symbol of the Cynics.

No. 38. THE LAOCOÖN, from the Vatican. The story of Laocoön, a Trojan priest of Apollo or of Poseidon (Neptune), or of both, is connected with the wooden horse through which the Greeks took Troy. Because he warned his countrymen of the danger to which they exposed themselves in permitting it to be brought within the city gates, and even thrust his lance into its side, Laocoön excited the wrath of Poseidon against him, and brought a fearful death upon himself and his children. While preparing to sacrifice a bull to the angry monarch of the sea, two terrible serpents came swimming towards the beach, and, reaching it,

> "Their destined way they take,
> And to Laocoön and his children make;
> And first around the tender boys they wind,
> Then with their sharpened fangs their limbs and bodies grind.

The wretched father, running to their aid
With pious haste, but vain, they next invade;
Twice round his waist their winding volumes rolled,
And twice about his gasping throat they fold."

Dryden's Virgil.

This celebrated group, which is supposed to be the original described by Pliny, was discovered in the ruins of the Baths of Titus, A. D. 1506, and sold to Pope Julius II for five hundred golden scudi. Pliny says that it was made by three sculptors of Rhodes, named Agesandros, Apollodorus, and Athenodorus, from one block of marble. This is not really the case, but Michelangelo, who examined it to verify the fact, said that the blocks were fitted together with such nicety that their points of junction could hardly be detected. The most eminent critics have differed as to the date of this group, Winckelmann holding that it belongs to the school of Rhodes, which flourished in the century after Alexander, and Lessing, that it was sculptured for the Emperor Titus by the three most able Greek sculptors of his time. The obscurity of Pliny's text makes it impossible to decide whether he meant to say that Titus ordered the three Rhodian sculptors to make the group, or that he had such a group made by them at some former period, in his palace. A comparison of the Laocoön, which is concise, masterly, and vigorous, with the Toro Farnese at Naples (certainly a Rhodian work), which is diffuse, ill-combined, and rich in accessories, leads us to believe that the two cannot be products of the same school and time. To prove this it has been well urged that while the Toro Farnese is Greek in sentiment, as representing a moment before the final catastrophe calculated to rouse a psychological interest, the Laocoön is Greco-Roman, in that it deals with the catastrophe itself, and portrays a moment of physical suffering so horrible that none but a people accustomed to gladiatorial combats with wild animals would have tolerated its representation in sculpture.* With the question as to the date of

* King, in his "Early Christian Numismatics," mentions a seal with an intaglio of the Laocoön upon a document belonging to Lord Arundel of Wardour, dated 1529, *i. e.*, twenty-three years after the discovery of

the work under discussion is coupled this other inquiry, namely, Were the artists inspired by Virgil (*Æneid*, Lib. II, 199–224), as is probable if they lived under Titus, or was the poet's imagination kindled by the marble group, as is possible if it dates back to Alexander or to the Rhodian school? Lessing is of the former opinion. His words, which show that the differences between the group and the poem do not militate against this idea, are clear and perfectly reasonable: "They (that is, the artists) have a model, but as to the mode of transferring this model from one art to the other they have ample scope to think for themselves; and the original ideas which they manifest in their departures from the model demonstrate that they are as great in their art as he (the poet) is." (Chap. VI, p. 71, *Philimore's Translation of Lessing's Laocoön.*) It is evident that as each art has its exigencies, the artist, whether he be poet, painter, or sculptor, must submit to those which are special to the peculiar medium in which he expresses his ideas. Hence important differences necessarily occur between the treatment of the same subject, in poetry, painting, or sculpture, from which we cannot argue as to priority in the order of time.

No. 39. The Barberini Faun, from the Glyptothek at Munich, was found in the immediate neighborhood of Hadrian's Mausoleum (the Castle of St. Angelo) during the pontificate of Urban VIII (1623–44), and placed in his family palace, that of the Barberini. In 1813 the Crown Prince of Bavaria bought it for 8,000 scudi. It is universally allowed to be an original Greek work not older than the time of Alexander. Winckelmann supposed that it was one of the statues

---

the group. He grounds his belief in the antiquity of the gem on the fact that the right arm of the father is bent back to the head, probably its correct position, instead of being stretched upwards, as in the group. The arm is, however, a restoration in plaster by Giovan Angelo Montorsdi, the scholar of Michelangelo, so that the difference proves nothing in favor of the antiquity of the gem, which is probably the work of a Roman gem-cutter of the sixteenth century. The two right arms of the sons were restored by a Florentine sculptor of the seventeenth century, named Cornacchioni.

upon the exterior of the mausoleum which were hurled down upon the Goths when they besieged it in the sixth century (A. D. 527). Wrapped in profound slumber, the tired Faun, every part of whose huge frame is instinct with life, reclines in an eminently natural and characteristic, if not a noble attitude.

MARBLES.

No. 40. MARBLE VASE of the time of Augustus, found in the kingdom of Naples, and purchased for the Athenæum by the Baron de Triqueti at Paris. Property of the Athenæum.

No. 41. SARCOPHAGUS of the third or fourth century of our era, covered with reliefs representing agricultural scenes. The panther, emblem of Bacchus, may allude to the vintage; the plough to Cerese, Goddess of Agriculture. The property of Mr. Addison Childs.

CASTS FROM ITALIAN MARBLES OF THE FOURTEENTH, FIFTEENTH, AND SIXTEENTH CENTURIES.

Nos. 50–54, 56–58, 74, 75, 80, and 81 were presented by C. C. Perkins; No. 59, by T. Gould; No. 59 B, by Mrs. Andrew Wheelwright. No. 60 is the property of the Athenæum.

Nos. 50 and 51. THE MARRIAGE OF THE VIRGIN, AND THE ANNUNCIATION, two bas-reliefs, from the Tabernacle or Gothic Shrine, in the Church of Or San Michele, at Florence, sculptured by Maestro Andrea Arcagnuolo di Cione, called Orgagna, in 1359. The base of the Tabernacle, which enshrines a miracle-working picture of the Madonna, is enriched with a series of reliefs set in octangular recesses, of which these are two of the finest. Simple in arrangement, religious in feeling, and composed of well-draped and well-grouped figures, the Marriage of the Virgin is an excellent example of the Florentine school at a period which continued the traditions of the Pisan under Giottesque influences. With Orgagna the Pisan schoo may be said to close. The Florentine school of the Renaissance opens at the beginning of the fifteenth century with Ghiberti and Donatello. The first is a purely religious school;

the second shows art of all kinds, brought under classical influences. Andrea Orgagna, who was distinguished not only as a sculptor, but also as an architect, painter, goldsmith, and poet, is one of the great representative Italian artists of the fourteenth century.

No. 52. Trial Plate, representing THE SACRIFICE OF ISAAC, which secured to its author, Lorenzo Ghiberti, the commission for the gates of the baptistery at Florence. This plate, in bronze, together with that made by Ghiberti's competitor, the great architect Brunelleschi, is preserved in the Gallery of the Uffizi. Six artists competed on the invitation from the Signory of Florence and the Merchants' Guild, and within a year submitted their works to the judges, who selected the two by Ghiberti and Brunelleschi as the best. The latter artist then withdrew, and his rival spent twenty-one years, 1403–24, in modelling, casting, and finishing the first gate; the second gate (the so-called Gate of Paradise, of which a cast may be seen in the Upper Hall of the Museum), which he commenced almost immediately after completing the first, was finished in 1448. Ghiberti's Sacrifice of Isaac, although by no means equal to some of his later works, is a picturesque composition, which tells its story clearly and with a certain elegance of diction which shows the classical tendencies of the time. Technically, the bronze is admirable.

No. 53. BAS-RELIEF from a bronze door, by LUCA DELLA ROBBIA in the Cathedral at Florence; ordered in 1445, finished in 1464. This is one of the works of a Tuscan sculptor, whose name is universally associated with the so-called Robbia ware (glazed terra-cotta), which he invented after he was forty-five years old. Before that time he worked in marble and bronze exclusively, and attained great and deserved reputation as a sculptor; after it, as in the present case, he only occasionally perpetuated his compositions in those more durable materials. The ten panels of his bronze door, at the Cathedral, contain figures of the Madonna and Child, St. John the Baptist, the four Evangelists, and the four Doctors of the Church, each of whom is attended by two angels.

No. 54. SINGING BOYS from a series of alto-reliefs, made for the marble balustrade of the organ-loft in the Cathedral at Florence, by Luca della Robbia. This charming group, sculptured between 1432–1438, gives a far higher idea of the artist than the preceding number. Thoroughly original and eminently expressive, it ranks as one of the most remarkable works of the Italian "cinque cento" The expression of each chorister's face is so true "to the nature of his voice," that we can hear the shrill treble, the rich contralto, the luscious tenor, and the sonorous base, so as to identify the mouth from which each proceeds; and as we listen to their "ditties of no tone," feel with the poet, as he looked at such another "marble braid of men and maidens," that if "heard melodies are sweet, those unheard are sweeter."

No. 55. MERCURY, a cast from a bronze at the Uffizi, by Giovanni, Gian or John Bologna, or Boullogne (his family name) called Il Fiammingo (the Fleming), from his birthplace, Douai, in Flanders. The exact date of this work is not known, but it was cast somewhere about the middle of the sixteenth century (1560?). "Who does not know this light and airy youth, with winged feet and cap, soaring aloft upon some Jove-commissioned errand, with the caduceus in his hand and the head of Æolus beneath his foot, since, Mercury-like, he has winged his way to museums and private houses in every quarter of the globe."

No. 56. BAS-RELIEF from the base of the tomb of Francisco Sassetti, in the church of Santa Trinita at Florence, by GIULIANO DI SANGALLO, who died in 1516. The Sassetti monument consists of a sarcophagus of classic form set under an arch, upon the base of which are sculptured an infinite number of little figures performing funeral obsequies, and sacrificing a lamb upon a tripod. The medallion portrait of Sassetti, which is flat in relief and realistic in style, occupies the centre of the slab.

No. 57. Bronze RELIEFS from the front and ends of the bronze "Cassa," or RELIQUARY, containing the bones of SAINT ZANOBIUS, in the Cathedral at Florence, by Lorenzo Ghiberti. The long relief represents the miraculous restora-

tion of a child to life in answer to the prayer of the saint; the short relief, two other miracles performed by him. This Reliquary was cast in 1440. In the centre of the first relief lies the body (over which the spirit hovers in the likeness of a little child) between the praying saint and the kneeling mother, who are surrounded by a crowd of spectators. The story is exquisitely told, the kneeling figures are full of feeling, the by-standers of sympathy, and the vanishing lines of the perspective are managed with wonderful skill, so as to lead the eye from the principal groups through the nearer and more distant spectators, to the gates of the far-off city.

No. 58. Perseus and Andromeda, a bas-relief by Benvenuto Cellini, from the marble pedestal of his bronze statue of Perseus in the Loggia de Lanzi, at Florence. (1547.) This pedestal is enriched with skulls, goat's heads, festoons, terminal figures, and bronze statuettes in niches, and although somewhat overloaded, and too slender in its proportions for the statue which it supports, is very elegant in design. Elegance, which, as we understand it in a work of art, implies a certain evident aiming at effect, is incompatible with true nobility of style. It is the distinguishing characteristic of the best works of a period of decadence, such as that in which Cellini lived. He was an artist who, despite all his marvellous technical skill and fertility of invention, sinned against pure canons of taste by aiming at elegance rather than at beauty. His work in marble and bronze is always the work of a goldsmith preoccupied with ornamental effect, never that of a sculptor, to whom ornament is of secondary importance. The Perseus with its pedestal looks like a magnified piece of decoration for the table or the mantel-piece, being rich and elegant, but wanting in the higher qualities of monumental art. The bas-relief represents the rescue of Andromeda, daughter of Cepheus, king of Æthiopia, by Perseus, from a sea-monster to whom she was about to be sacrificed, as commanded by the oracle, in order to free the kingdom from an inundation sent by Poseidon. Chained to a rock, with her long tresses floating in the wind, she shields her eyes with her hand as she looks upwards for help from her

deliverer, who, descending from the clouds with a drawn sword in his hand, is about to attack the monster, a horrible creature with bat-like wings, claws of iron strength, and a body covered with scales. Upon the shore stand Cassiopeia and Cepheus, mother and father of the victim, together with her affianced lover, Phineus, who, followed by a troop of warriors on foot and on horseback, rises like an avenging spirit from the earth.

No. 59. HEAD OF DAVID, from the statue of Michelangelo Buonarroti, now in the Bargello at Florence. Michelangelo made this statue out of a block of marble, which had been so cut down by an incompetent sculptor, named Agostino di Guccio, about fifty years before, that it seemed unfit for use. It had lain for some fifty years in the workshop of the cathedral, when he commenced his apparently hopeless task, which was completed within two years, to the wonder and admiration of all Florence. The David was then set up upon the terrace (Ringhiera) of the Palace of the Signory (Palazzo Vecchio), where it presided over the city like its tutelary genius until a few years ago, when it was removed to the Bargello for safer keeping. The most marked characteristic of the head, with its speaking eyes and sudden turn of the neck, is its wonderful vitality. The lank proportions of the figure, necessitated by the shape of the block out of which it was made, are perfectly suited to the physical ideal of a young shepherd at that awkward age when the limbs are not yet knit into symmetry.

No. 59B. HEAD OF A SLEEPING PRISONER, commonly called THE SLAVE, by Michelangelo, from the Louvre. The statue, one of his finest works, was intended to decorate the tomb of Pope Julius II. It was presented, together with another statue of a prisoner, to Roberto Strozzi by Michelangelo. From him they passed into the possession of Francis I. who gave them to the Constable de Montmorency.

No. 60. DAY AND NIGHT. Two allegorical figures by Michelangelo from the tomb of Giuliano de Medici at San Lorenzo, Florence. The sculptor worked on these figures at intervals from 1525 to 1529, and again, perhaps, after the ca-

pitulation of Florence (1530) until the death of Clement VII, four years later, when he returned to Rome to paint the Last Judgment in the Sistine Chapel. The Night, a colossal sleeping woman, whose identity is marked by the star between two small horns upon her forehead (*cornua noctis*), the owl, the mask, and the bunch of poppies beneath her feet, is one of Michelangelo's most highly finished statues. The Day, a waking giant, rising like the sun above the horizon, recalls by his shadowy indistinctness and strange attitude such shapes as we see in cloud *cumuli*. Like many of Michelangelo's statues, it is only blocked out in the marble. With the two other recumbent figures of Aurora and Twilight upon the tomb of Lorenzo de Medici in the same chapel, the Day and Night are supposed to typify the brevity of human life, which is marked by these rapidly succeeding divisions of time. What Michelangelo really meant to express we shall never exactly know, for the recumbent figures have no apparent connection with the persons whose monuments they adorn. One of his most beautiful sonnets is addressed to Night, "that sweet but sombre space of time" which brings forgetfulness to the weary, and foreshadows death, which will give all things rest at their journey's end. The celebrated lines of Giovanni Strozzi to the statue of Night, which speak of her as really sleeping, and call upon those who doubt it to waken her, that she may convince them that she is alive, were answered by the sculptor in words which express the feeling that it is better to slumber in times like those in which he lived than to wake to injustice and wrong. When he wrote them his patriotic heart was full of grief for the oppressed condition of his beloved Florence, but more probably when he sculptured the statue he had in his mind the longing for rest which inspired the sonnet. In the Day he may have embodied all his oft-recurring feelings of proud resistance to those obstacles which beset his path from the cradle to the grave. When Julius threatened him, and Leo exiled him to Carrara, and Clement made him work for the glory of the Medici, and Paul III forced him to paint the Last Judgment, his spirit revolted for a time, and, like the

Day, he looked out upon the world in defiant strength. But with thoughts such as these, the Aurora and the Twilight apparently have no connection, and we are at a loss to explain them otherwise than as pale allegories of the flight of time.

No. 61. CHRIST IN THE SEPULCHRE supported by Angels, a bas-relief by Donatello (b. 1383, d. 1466), in the South Kensington Museum.

No better example can be found of the unrivalled skill of this great Tuscan sculptor in the treatment of relief (*rilievo*) than this. The graduations are infinite between the very flattest kind of relief (*stiacciato*), in which the surface is raised hardly more than the thickness of a sheet of paper, up to bas-relief proper. Nor are the artistic qualities below the technical in excellence. The composition is excellent; and the expression, though perhaps somewhat exaggerated, is pathetic and touching.

Nos. 62–73. TWELVE BAS-RELIEFS BY DONATELLO, modelled and cast in bronze by Donatello for the decoration of the high altar in the church of St. Anthony, at Padua, between 1451 and 1456. They represent angels singing and playing upon musical instruments, and are admirable examples of the master's peculiar style. The casts give no idea of the technical excellence of the bronze originals, whose carefully finished surfaces are hammered out with the utmost diligence, showing, even in the least important parts, that every resource of art has been lavished upon them.

No. 74. ST. GEORGE AND THE DRAGON, a bas-relief by Donatello on the base of his statue of St. George, which stands in a niche on the outside of the church of Or San Michele, at Florence. In this spirited and masterly composition mediæval and classical elements are curiously and happily blended. It is thus characteristic of the Renaissance period, when ancient art was studied with passion, as by Donatello in the gems and marbles belonging to the Medici, without, however, completely absorbing the romantic element of the Middle Ages. The group formed by the Knight and the Monster in this relief is like the verse of a ballad carved in stone, while the maiden who waits the issue of the combat is no less antique in feeling and treatment.

No. 75. PANEL FROM A PULPIT outside the Cathedral at Prato, sculptured by Donatello about 1434. Here upon a slightly curved surface the skilful artist has represented a charming group of children dancing in a circle with joined hands, and in order to make the forms in the foreground stand out from those behind them, has marked their outlines with deep and angular edge-cuttings, which in the sunlight throw sharp and clear shadows. These falling upon the figures in the background, which are in low relief, divide them to the eye from those nearest to it.

No. 76. ST. CECILIA. A bas-relief by Donatello, in the South Kensington Museum. In this exquisite profile head, the master of masters in the treatment of relief again asserts his supremacy. Of all Donatello's works, this is perhaps the best known and the most popular. The refined, pure outline of the features, the graceful bend of the head, the classic elegance of the coiffure, the modest loveliness of the face, are excellences which command general admiration, while the subtle graduation of planes from the lowest to the highest portions of the relief, and the delicate manipulation of the whole serface, especially delight the technical connoisseur.

No. 77. SAVONAROLA, from a terra-cotta bust of Florentine workmanship, in the Kensington Museum. Fifteenth century.

No. 78. HOLY FAMILY, an unfinished bas-relief in the Royal Academy, London, sculptured by Michelangelo for Taddeo Taddei, a citizen of Florence distinguished for his love of the arts and his patronage of artists. It was brought to England by Sir George Beaumont. Together with the grandeur of style characteristic of the master, it has a grace somewhat unusual in the works of one whose tendencies were to the sublime rather than to the beautiful.

No. 79. CUPID, by Michelangelo, in the Kensington Museum, purchased at Rome from the Campana collection. This is one among the lately recognized works of the great Florentine, probably sculptured at the end of the fifteenth century, during his first visit to Rome, for a Roman gentleman named Galli. The god, a well-balanced, graceful figure, kneeling on one knee, in an attitude which gives great variety of out-

line and allows an advantageous display of form, is by some supposed to be a youthful Apollo following the flight of an arrow which he has just shot downwards from a height.

Nos. 80 and 81. Two bas-reliefs of the MADONNA AND CHILD, by Mino di Giovanni, called Mino da Fiesole, one of the best Tuscan sculptors of the fifteenth century. Like his friend, Desiderio da Settignano, Mino was a follower of Donatello in the treatment of bas-relief, and attained great skill in it, as these works show. His talent was rather limited in its range, and his style not always exempt from mannerism, though eminently refined, delicate, and pure.

Nos. 82 to 87. SIX BAS-RELIEFS from the façade of the Château d'Anet, sculptured by JEAN GOUJON, the most renowned of French Renaissance sculptors. The style is elegant and refined, but not exempt from mannerism.

The Château d'Anet, built for Henry II and Diane de Poictiers in 1522, by Philobert Delorme, was almost entirely destroyed during the Revolution. A portion of the façade has been erected in the court-yard of the École des Beaux Arts at Paris.

HALL.—First Floor.

MARBLES.

Orpheus. By Thomas G. Crawford. *Athenæum.*

The First Inspirations of Columbus. By Giulio Monteverde, of Genoa. Presented by A. P. Chamberlaine.

Will-o'-the-Wisp. Harriet Hosmer. *Mrs. Chas. J. Paine.*

Copy of the Venus de Medici. *Athenæum.*

Carthaginian Girl. Richard S. Greenough. Gift of Miss Joy. *Athenæum.*

Hebe and Ganymede. By T. G. Crawford. Presented by C. C. Perkins.

Bust of Chas. Sumner. By T. G. Crawford. Sumner bequest.

60 Fragments, consisting of torsos, heads, feet, hands, inscriptions, etc., antique and mediæval, purchased at Rome and set in the wall after the Roman fashion. Presented by C. C. Perkins.

CASES ON EASTERN SIDE.

Pottery of the Mound-Builders. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows: —

"The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata."

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by Geo. W. Wales.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by Miss S. Loring.

ON THE WESTERN SIDE.

CHELSEA POTTERY. From the factory of James Robertson & Sons, Chelsea, Mass. Some decorated by John G. Low; one carved by G. W. Fenety. Among other specimens, a series illustrating the making of a vase on the potter's wheel, from the rough clay to the "firing." Gift of the makers.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Lent by E. W. Hooper.

ON THE WALLS.

THIRTY CASTS FROM THE WALLS OF THE ALHAMBRA. Presented by Col. Marin, Commissioner from Spain to the Centennial Exhibition at Philadelphia.

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

THE GOLDEN AGE. (Oil Painting.) Luca Giordano. *Athenæum.*

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

BOSTON PUBLIC LIBRARY
3 9999 08714 861 3